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THE GENERATION THAT WASN'T LOST

MALCOLM COWLEY¹

For at least a dozen years American literature has been dominated by the generation that came of age during or shortly after the first World War. This is especially true in the field of fiction. The men whose new books have been eagerly anticipated, reviewed at length, and discussed in the scholarly journals are Hemingway (born in 1898), Dos Passos (1896), Fitzgerald (1896), Faulkner (1897), and Wolfe (1900). Each of these has been widely imitated—not excepting Fitzgerald, who, in his last years, was somewhat less prominent than the others; nevertheless, he fathered the school of social historians that is best represented today by John O'Hara, and his books are being read by young men in the army. As for Hemingway, his influence is so pervasive in recent fiction that critics hardly bother to mention it any more.

The new writers who have come forward to join this group—at least in the public mind—are principally John Steinbeck (born in 1902), Erskine Caldwell (1903), Kay Boyle (1903), James T. Farrell (1904), Katherine Anne Porter (1894), and John P. Marquand (born in 1893, although his first serious novel,

The Late George Apley, was not published until 1937). Marquand stands somewhat apart from the others, partly because he is a little older and left college at a time when a year or two made a vast difference in people's thinking and partly because he is the only popular satirist among the writers I have mentioned. Farrell also stands apart, not only because he is younger but also because he is the only consistent naturalist.

The others had more experiences in common than any other generation of writers in American history. All of them were shaken loose from their moorings by the First World War, even if they were too young to serve in the Army. All were given a new perspective on their native backgrounds. All traveled widely during the years when travel was cheap. All began writing at a time when it was easy for new men to be published and even to earn a living from their books. Gertrude Stein said to Hemingway, "You are all a lost generation," and there was truth in her remark so long as it was taken in a moral sense: these writers had no home except in the past, no fixed standards, and, in many cases, no sense of direction. Materially, however, they were much more fortunate than their successors. The young writers of the depression

¹ Literary editor of the *New Republic*; author of *The Lost Generation*, *Exile's Return*, etc.

years were so busy earning a living that most of them had no time for the luxuries of spiritual grief and confusion.

I want to describe some of the qualities possessed in common by the writers of what used to be called the lost generation; for a time these came to be regarded as the qualities of American fiction in general. I also want to ask which of them are likely to be permanent, being part of the national character as revealed in literature, and which of them were the results of a temporary situation. My intention is to write what might be called a business article, concerned strictly with ideas and tendencies; ornaments of style would be out of place, and there is little room for documentation.

American fiction between the two wars was not on the surface a literature of ideas, but that wasn't because the novelists did no thinking. Most of them regarded fiction as an art in which ideas could be expressed only in terms of mood or action. People in American novels seldom read books and almost never talked about them, as O. H. Cheney complained when he made a survey of the publishing trade in 1930; he thought that authors were missing an opportunity for proliterary propaganda. On the other hand, many of their characters sounded like people who, at some time in the past, had done a great deal of reading and thinking. Even John Steinbeck's Okies talked as if they had read both *Sanctuary* and *Tobacco Road*.

One of the best places to look for guiding ideas is in the earliest book of each novelist—for example, Dos Passos stated his own ideas most clearly in *One Man's Initiation*, written when he was twenty-two and almost valueless as a novel. Fitzgerald's picture of the world comes out most clearly in *This Side of Paradise*, published when he was twenty-four.

Hemingway's picture is also clear in his first volume of stories, *In Our Time*, but his best discussions of writing are the dialogues with the Peter Arno-ish old lady in *Death in the Afternoon*. For Wolfe, of course, there is *The Story of a Novel*. Faulkner, who has never been adequately treated by the critics, has for years been shaping a legend of the South: it is stated allegorically in *Sanctuary* and implicitly in *Absalom, Absalom!* but its first direct statement was the second part of *The Bear*, a long story included in the volume called *Go Down, Moses* (1942). All these are helpful sources.

The novelists of the inter-war generation might be characterized by six adjectives. They are *international* in their interests, technically *expert*, *lyrical* rather than naturalistic, *rebellious* but not revolutionary, progressively *disillusioned*, and *passive* rather than active in their mood. Each of these adjectives needs to be explained at some length.

1. Most of these writers became interested in foreign life and letters while they were still in college, largely as a reaction against the provincial dulness of their own backgrounds. When the war came, many of them chose to serve in foreign armies—Faulkner with the Royal Air Force; Dos Passos and Hemingway with both the French and the Italians. In general they liked what they saw of European life. Tom Randolph, one of the two principal characters in *One Man's Initiation*, says:

I used to think that down home was the only place they knew how to live, but oh, boy. . . . After the war, Howe, ole man, let's riot all over Europe; I'm getting a taste for this sort of livin'.

After the war there were thousands of young Americans who planned to riot all over Europe. The best of them

did more than riot: they wrote painstakingly and studied the literature and social customs of the new countries where they lived. They were the greatest travelers in American literary history except Burton Holmes. In 1936 Dos Passos published a book called *In All Countries*; the title was scarcely an exaggeration. It was not until he was in his forties that he settled down in two homes—one in Virginia, the other on Cape Cod; his latest magazine assignment has been a tour of the United States in wartime. Only one of Hemingway's four novels—and the weakest of them—has an American background. The book is *To Have and Have Not*; the setting is an island off our southernmost shore. Even Thomas Wolfe, who was trying to express the immensity of his own country, took ship for Europe at every chance. Until 1936 he felt more at home in Munich than he did in Asheville, North Carolina.

And there is another point to make in this connection. Not only were many novels by members of this generation international in spirit or subject matter; they also found an international audience. It might be more accurate to say that each of them found a separate audience. Hemingway was widely copied in England, Wolfe became a hero among German students, and Faulkner had more prestige in France than in Mississippi. The Russian favorites were at first Dos Passos—one of whose plays, *Fortune Heights*, was performed in two Moscow theaters simultaneously, although it never reached Broadway—and afterward Hemingway, whom many young Russian writers tried to imitate. They said—and the younger critics in Western Europe agreed with them—that American literature had become more varied and forceful than that of any older nation. They also said that it was more

interesting from the technical point of view.

2. Our novelists of the inter-war generation had been making dozens of technical experiments—for example, Hemingway's dialogues, with their short, repetitive sentences, Dos Passos' Newsreels and Camera Eye (in *U.S.A.*), Wolfe's dithyrambs to the American landscape, and Faulkner's interior monologues that run on for page after page with the normal quantity of commas and dashes and occasional paragraphs, but never a period. These experiments seemed to be conducted with many purposes in view, including the simple love of making experiments. It soon became evident, however, that most of them were leading in the same direction. Most of the younger novelists (except Wolfe, Faulkner, and their disciples) were trying to functionalize American fiction. They were trying to strip it of ornaments and of every quality not strictly essential to the business of creating an atmosphere and telling a story.

They omitted adjectives wherever possible. They omitted all details that could be taken for granted. They omitted moral comments on the characters, even when they were wicked, and philosophical comments on the outcome of the story. They omitted ideas in general, as having no place in fiction except implicitly: the reader was expected to draw his own conclusions. They omitted the phrases used by right-thinking people. Hemingway said in a famous passage of *A Farewell to Arms*:

I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. . . . Abstract words such as glory, honor, courage or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates.

Good fiction in the inter-war period was concrete; it was also modest in its pretensions. The novelist no longer claimed to be an angel with X-ray vision able to read people's secret thoughts; he was simply an eye and an ear, or rather he was his hero's eye and ear. As for the other characters, he recorded what they said, how they looked, and what they did, leaving the reader to deduce their feelings from their usually stiff and reticent gestures. That was the new method, and, when successful, it made most novels of the pre-war period seem as old-fashioned as Clyde Fitch melodramas.

3. At first this method was confused with naturalism of the Zola school, especially because the inter-war novelists chose to deal, like Zola, with subjects that weren't discussed in good society. Hemingway sometimes said that his chief task in writing a story was to "make it true," and this sounded as if he were attempting a simple transcription of reality. In practice, however, he tried to do something much more complicated: he seemed to regard his stories as machines for arousing the same emotions in the reader that the original experience had aroused in the writer. If the details were carefully selected to produce this result, the story was "true."

Hemingway made another remark about writing that explains the method he followed (at least until 1935). He said at the end of *Death in the Afternoon*: "Let those who want to [do so] change the world, if you can get to see it clear and as a whole. Then any part you make will represent the whole if it's truly made." Most novelists of his school preferred to treat small parts of the world with which they were thoroughly familiar (Dos Passos and Wolfe were two of those who attempted larger subjects).

The others confined themselves to smaller incidents but tried to give them a universal meaning not only by simple parallelism (i.e., "This is how things are in Oxford, Mississippi, and therefore they can't be much different in Tuscaloosa, Alabama, or other parts of the South") but also by suggesting that their characters and incidents were symbolic.

Take, for example, Hemingway's three major novels. If you reverse the order of the first two, putting *A Farewell to Arms* before *The Sun Also Rises*, where it belongs by virtue of the events it deals with, they become a three-part symphony. The program notes would describe it something like this: "*Part I*: Loss of faith. Isolation. *Part II*: Wanderings in limbo. *Part III*: Death and resurrection." As for William Faulkner—to mention one other example among many—the majority of his novels purport to deal with a single county in Mississippi, having an area of 2,400 square miles and a population of 15,611, but they also present a tragic legend of the whole South. That explains why their emotional violence often seems out of proportion to the smaller events in the foreground.

But, although many novels of the inter-war generation are both symbolic and behavioristic, a better word to describe them is "lyrical." The final effect they leave with the reader is one of personal emotion. This is true of Hemingway, with his loneliness and his preoccupation with death; it is true of Faulkner, with his sense of utter catastrophe; it is true of Wolfe, the young man confronting life; and of Fitzgerald lamenting the glamor of the jazz age. It is even true of Dos Passos in *U.S.A.*, although the book starts out to be an objective picture of American society as a whole. From the first, however, you note the intrusions of

the Camera Eye, which is not in the least photographic; and the last volume of the novel presents a picture of social disintegration that is powerful largely because it is subjective; it is Dos Passos singing a tragic threnody.

4. The novelists of the inter-war generation were rebels even before they were graduated from high school. At first they rebelled against the hypocrisy of their elders and against the gentility of American letters. Next they rebelled against the noble phrases that justified the slaughter of millions in the First World War (although not one of them was in any real sense a pacifist). They rebelled against the philistinism and the scramble for money of the Harding days, just as they would later rebel against the illogic of the depression. They formed a persistent opposition, a minority never in power and never even organized. Except for a few years during the middle 1930's, at the time of the Spanish civil war, they preferred to live and write each man for himself.

And their rebellion, besides being individual and largely unpolitical, was also essentially conservative. They didn't look forward, really, to a new collective society based on the intelligent use of machines; that would be the last thing they wanted. Their almost subconscious ideal was the more democratic America they had known in their boyhoods (if they lived in the country) or had read about in their school histories. Dos Passos, even in those distant days when he co-operated with the Communists, described himself in conversation as "just an old-fashioned believer in liberty, equality and fraternity." Robert Jordan, the hero of *For Whom the Bell Tolls*, uses almost the same phrase about himself. In his last moments, praying for strength, he finds it in the memory of his grand-

father, an old Indian fighter. Faulkner and his heroes usually look back to the Civil War; they hear "the wild bugles and the clashing and the dying thunder of hooves." Their music is always remembered, always of the past.

5. The inter-war generation is often described as "disillusioned," but the word has to be qualified. In order to reach a state of disillusionment, one has to start out by having illusions. Children can be disillusioned about strawberry jam, if they eat too much of it, but not about castor oil (unless they made the mistake of believing Mother when she said that it wouldn't taste bad at all). The people in Aldous Huxley's early novels had once had illusions about the war and about the moral standards of English society; that explains why they felt bitter and cheated afterward. Hemingway and Dos Passos were somewhat younger, besides being natives of another country, and they had never believed in the crusade for democracy or in American middle-class ideals. Their first novels had a note of sullen protest; the disillusionment came later.

It first took the form of lost faith in the possibility of leading the good life—and of writing good books—in isolation or exile. For ten years most of these novelists had been running away from American society, but they ended by seeing the uselessness of flight. A second disillusionment was with the radical doctrines that many of them adopted after they stopped believing in art for art's sake. A third disillusionment was with life itself; at least this seems to be the burden of Hemingway's story, *A Clean, Well Lighted Place*. It ends on a note of absolute nihilism that seems to me more extreme and, in a way, more terrifying than anything written in pre-Revolutionary Russia: "Our nada who art in nada,

nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. . . . Hail nothing full of nothing, nothing is with thee." This state of utter blankness proved to be temporary for Hemingway; he could no more remain in it than people can live for years at the South Pole. But Dos Passos a few years later—about the time that Hemingway was writing *For Whom the Bell Tolls*—expressed his disillusionment with the radical movement in a less nihilistic but even more bitter fashion. *The Adventures of a Young Man* is a novel in which youth is dried and ticketed like a weed in a botanical laboratory.

6. Perhaps the weakest feature of the novels I have been discussing is their habit of presenting purely passive characters. The Hemingway hero was described by Wyndham Lewis as the man whom "things are done to." That doesn't apply to Robert Jordan, who chose his own death, but it does apply to the characters of Hemingway's earlier books, not to mention those of Faulkner and Dos Passos; all these people seem incapable of making moral decisions. Either they act on principles surviving from their childhood and never questioned—this is the case with the best of them—or else they explode into sudden irrational deeds, as is often the case in Faulkner. Dos Passos seems to feel that acts of deliberate choice are not only rare but also lead, when they do occur, to a rapid deterioration of character; note, for example, the story of Dick Savage in *1919* and *The Big Money*. Most of his people act like Pavlov's dogs, responding with reflex actions to mechanical stimuli. That is the chief reason why *U.S.A.*, besides being an accurate picture so far as it goes and by far the best social novel of the 1930's, sometimes impresses us as a specially drawn indictment of American

life, with the defense given no chance to reply.

Considering their achievements, it seems foolish to continue speaking of the American novelists between two wars as a lost generation. I think they rank higher than any other *group* of novelists in our history, although it is still too soon to say how they will rank as individuals or whether any of them will be remembered with Irving and Cooper, let alone with Melville and James. There is, however, one question about them that can be discussed today. Which of their qualities as described above are likely to be permanent in American literature, and which are the special accidents of their time?

Without being too dogmatic about it, I should judge that technical expertness is a quality that has been emphasized by good American writers from the beginning. It is a curious tendency, considering the size and diversity and comparative rawness of the country with which they were dealing, but most of them have paid less attention to matter than they have to form. Hawthorne and Poe, not Whitman or Dreiser, were in the dominant tradition. In the same way the lyrical or symbolic novel is more frequent in our literature—at least in the best of it—and the romantic novel is more frequent in the worst of it than is the social or documentary novel.

It is also safe to say that the majority of good American books have been rebellious, in the sense that they were opposed to the dominant trends in our national life. Our writers from the beginning have stood on the outside of American business and politics, a fact that has sometimes narrowed the scope of their work. We have never had an officially sanc-

tioned and encouraged literature. There were signs that something of the sort was developing in the late 1930's, with the excellent guidebooks of the Federal Writers' Project and the appointment of a poet as Librarian of Congress; but Congress soon made it clear that, as a body, it didn't like books and distrusted the people who wrote them. As for the American Academy, it has never had an official standing, nor has it played much part in our literary life. I have often regretted that we had no formally recognized literature against which young writers could rebel. Usually they have fought merely against popular styles in fiction, and this rebellion against stupidity is likely to be a stupid rebellion.

But this is a remark in passing. The general answer to our question is that among the six qualities discussed above, three at least—technical expertness, rebelliousness, and lyricism—have had a long history in American fiction and are likely to have a future. Disillusionment, too, is a human experience of all eras, although in each of them it takes a different form. As for the two remaining qualities, I should doubt that the novels of the next twenty years will be as international in background and spirit as those we have been discussing; and I should hope that their mood will be less passive and discouraged. All this depends, of course, on the post-war generation that will soon appear.

A CRITIC IN ACTION: MR. RANSOM

WINIFRED LYNSKEY¹

For a long time I have wanted to object to some of Mr. Ransom's statements about specific poems or poets. Fortunately, I can object to some of his critical practices without resorting very much to the phraseology which he and other critics of his group have adopted. Whatever the value of his critical theories may be, when he goes into action as a critic under the dominance of those theories, he can fall into serious inaccuracies.

A clue to Mr. Ransom as a critic exists in the organization of his book, *The New Criticism*. In this volume he includes only four of the new critics, presented in the following order: Richards, Empson, Eliot, Winters. These critics appear in the order in which their ideas come closer

and closer into agreement with Mr. Ransom's own ideas, which are set forth in the last chapter. The reader who follows the essays consecutively (as Mr. Ransom requests in the Preface) and weighs the positive values which Mr. Ransom abstracts from these critics should be psychologically disposed to agree with Mr. Ransom's own theories at the close. In effect the book seems to show that certain major "new" critics are misguided except in those details in which they agree with Mr. Ransom. Strategy like this is characteristic of Mr. Ransom; apparently, he would rather prove a point than be right.

The first critical essay of Mr. Ransom's to which I object is an essay on Hardy, entitled "Honey and Gall." It is not the criticism of Hardy which is disturbing here but the criticism of Housman, who is

¹ Assistant professor of English, Purdue University.

used as a contrast to throw into relief some excellent qualities of Hardy. Hardy and Housman seem far removed as poets. They may both be pessimists, but Housman's few, chiseled lyrics and ballads seem very different in aim, execution, and philosophy from Hardy's extensive production, which runs well over a thousand poems. Even their pessimism has great differences.

Mr. Ransom, however, tries to put these two poets on a suitable basis for comparison. He writes:

Comparison suggests itself between Hardy and Housman. Both poets are ironists, and both use principally what we in America would call a "regional" material; respectively, life on all social levels in the rural counties of Wessex, and the humbler life of the farmer boy and soldier of the Queen, the Shropshire Lad.

This is a jumbled statement of truth and untruth. And what *is* true is not pertinent to Mr. Ransom's particular task. Hardy, to be sure, wrote "regional" literature, but not especially as a poet, and the two are being compared as poets. But just as surely as Hardy is a "regional" novelist, Housman is not a "regional" poet. *A Shropshire Lad* is in some respects an inaccurate title. It is true that Housman refers to rivers and place-names in Shropshire. But devotees of Housman who make pilgrimages to Shropshire towns and villages may find on their arrival that Housman was writing about some other place. Housman chose the place-name of Hughley, for example, because he found it a conveniently ugly name. There isn't a suicide's grave within miles of the place.

A reader can go through Housman's poems, one by one, and discount the "regional" qualities. Bredon Hill may be in Shropshire, but the story of the ballad could have occurred on five hundred other hills in England. The poem on a

young suicide was written about an eighteen-year-old cadet at an English military school. "To an Athlete Dying Young," with its concluding classical metaphors, hardly reflects the humble life of a farmer boy in Shropshire, or anywhere else for that matter. Housman's poems do not reflect the humble life of Shropshire as much as they reflect the mind and personality of a classical and pessimistic scholar who was educated at Oxford and who taught the classics at Cambridge.

Even someone who cherishes the allusions, for example, to "Ludlow town, Ludlow fair, Ludlow hill" and who feels, therefore, that Housman wrote "regional" literature would probably admit that, by comparison with Hardy, Housman differs so in quality and quantity that there is no practical basis for comparison. The only relevant point for me in the comparison is that both poets are ironists. But so are a great number of other writers. Almost anybody could have been chosen instead of Housman.

But Mr. Ransom's comparison is particularly inept for his purpose because he is not really interested in these two poets as either regional writers or ironists. He is interested simply in their vocabulary. What he wants to show is the concreteness of Hardy's vocabulary and the particularity and concreteness of Hardy's metaphors. He presents, therefore, in contrast the sparse, abstract vocabulary of Housman as an example of the error into which Hardy did not fall.

I think that Mr. Ransom would not like to be called a Platonist, but his persistent concern here and elsewhere with concreteness in words and "particularity" in metaphors and their relation to absolute truth is the simplest kind of Platonism. Mr. Ransom's "icon" is only the Platonic Idea writ large. Reality or

Truth or the Platonic Idea is to be achieved through objectifying the Platonic Idea in a "particular." This is the first rung on the Platonic ladder. Beginning with the truth of a very concrete and objective particular in a poem, the reader rises to metaphysical truth. The more concrete the detail with which one begins, the surer the road to ultimate truth. Because of his vocabulary and metaphors, Housman is to be shown as falling far short of presenting any recognizable or logical idea.

The poem of Housman's which Mr. Ransom attempts to destroy is the following short, familiar poem:

With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot lads are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

Most of his criticism hinges upon taking Housman's metaphor literally, a strategic method which is as characteristic of Mr. Ransom as it is unjustifiable. His criticism reads as follows:

That first line is painful, grandiloquent, incredible to the naturalistic imagination. And I think we must have misgivings as to the propriety of linking this degree of desolation with the loss of friends in wholesale quantities. Grief is not exactly cumulative, nor proportionate to its numerical occasions; it is the quality of a single grief rather than the total quantity of all the griefs that we expect to be developed in a poem, if the poem is in the interest of the deepest possible sentiment. The *golden* might pass without serious animadversion, except that the image needs a little specification: Shakespeare's golden lads and girls were in better order by virtue of the contrast with the chimney sweepers. The more particular epithets which attend Housman's lads and girls, *lightfoot* for the former and *rose-lip't* for the latter, receive a good deal of specification, and in fact the business developed out of these

terms "makes" the concluding stanza, and therefore the ironical whole, if anything does. But what is this business? The lads for all their lightfootedness lie by brooks too broad for their leaping; are they then buried beside broad streams? I think the poet means that they are buried beside mere brooks, but that any brooks now are too broad for them, and that lightfoot has become a misnomer in their present condition. Still I feel, without meaning to be too quarrelsome, that there is a failure of specification to account for the brooks; persons are not ordinarily buried beside brooks. And the rose-lipt girls sleep in fields where roses fade, but that does not seem so shameful an end. Roses fade in the best of fields. . . . The ironical detail of this poem is therefore fairly inept.

This criticism seems to me to be a great deal more inept than the poem it criticizes. Take the comment on grief—that grief is not cumulative or related to wholesale quantities, etc. I doubt this generalization. But, even if these statements about cumulative grief were true, they do not apply to Housman's poem anyway. For the intention of Housman's poem was not to express sadness over the loss of friends in wholesale quantities, nor yet was it his intention to express the sadness of death. Life is melancholy to Housman, but death is not. His poem merely expresses the finality—the irretrievable, the irrevocable finality—of death over against what is strongest and brightest in life.

Take the comment in which Mr. Ransom ridicules the metaphor by analyzing it literally. His explanation of the "broad streams" is childish. No lightfoot lad would try to leap the Mississippi. For the intention of this poem, a brook will do. The brooks constitute a metaphor. The young men find an inevitable grave beside them simply because they are lightfoot lads. They could not do otherwise in this poem. The end of all human endeavor, no matter how lightfoot, is death.

He misreads Housman also when he writes: "And the rose-lipt girls sleep in fields where roses fade, but that does not seem so shameful an end." There is really no suggestion of a shameful end in this poem. Death is never shameful to Housman. Death is not shameful, dreadful, sorrowful, fearful, peaceful, benign, or anything else to Housman. In poem after poem, as in this one, death is merely final. The inescapable end of all simple beauty, like the rose-lipt girls, is death.

Mr. Ransom's choice of Housman as a foil for Hardy was merely expedient. He really did not wish to know what Housman's poems intended or to compare any two poems on equal terms. Housman's "Easter Hymn" in which he ironically denies the resurrection of Christ by turning the Christian argument back upon itself, might have been compared with Hardy's "God-forgotten" or "New Year's Eve." But in spite of his asseverations, Mr. Ransom is not interested in the two poets as ironists. At least he comes no closer to an interpretation of irony than what may be gained from a study of vocabulary alone. His positive praise of Hardy in this essay is interesting but not especially profound, unless Mr. Ransom's critical theory is profound, for the chief value of the essay lies in the way in which Hardy's poems are made to support Mr. Ransom's critical theory. Take away all the complicated theorizing in this essay, and Mr. Ransom has merely said that Hardy uses concrete metaphors, something which his readers knew before they started.

The second essay which I have chosen concerns Mr. Ransom's criticism of Milton's "Lycidas" in *The World's Body*. The criticism here, too, is motivated by Milton's failure to live up to Mr. Ransom's critical theories. To Mr. Ransom logical structure or form is a messianic

device by which the poet attains ontological truth and indicates this truth to his reader. Hence a defective or irregular structure means an obscure conception of truth and an inferior poet. If a poet is wilfully or deliberately irregular, he degrades his high function of a messiah.

All this is precisely what Mr. Ransom says about Milton's "Lycidas," which he calls "artful" and "tricky." He believes that Milton deliberately wrote an irregular pastoral elegy solely to gain publicity—a rather low and cheap motive. Most people will agree that "Lycidas" is an irregular pastoral elegy. But I do not like Mr. Ransom's evidence or the motives which he thinks were Milton's.

Mr. Ransom tries to prove the sensational irregularity of the poetic structure of "Lycidas" by the following arguments. He begins first with the statement: "There did not at the time anywhere exist in English, among the poems done by competent technical poets, another poem so wilful and illegal in form as this one." Mr. Ransom does not prove this statement, and so I merely doubt it. I doubt that in the body of English poetry before 1637 there existed no poem in which the author did not take as many liberties as Milton did. The irregularities which Mr. Ransom produces are three. The first is that among the one hundred and ninety-three lines in the poem are ten unrhymed lines appearing unreasonably here and there—ten lines which Milton deliberately left unrhymed in order to startle his readers.

Now if Milton intended to be sensational, he did not succeed very well; for in the last three hundred years these ten unrhymed lines have not disturbed many people. Mr. Ransom suggests that only those few readers who, like himself, have

detected these lines have sufficient sensibility to judge an effect in form. Of course, what readers do not detect in the twentieth century may be different from what readers did not detect in the seventeenth. But I can think of some well-known critics of Milton who lived very close to him and who were also acutely interested in the classical structure of a pastoral elegy. I do not recall that Dryden, Addison, and Johnson, however they may have been irritated by some qualities of Milton, were disturbed by the ten unrhymed lines.

The second irregularity exists in the digressions on fame and on the corrupt church. Milton's pastoral elegy is in the form of a monologue, and the digressions suddenly turn it into a dialogue. It is true that most pastoral elegies do not shift like this. But this irregularity also does not seem to have disturbed many people in the last three hundred years. Here again Mr. Ransom admits that few critics besides himself have referred to the innovation and that most readers of his acquaintance have never noticed it. The third irregularity is the stanzaic form, which critics have long noted. A pastoral poet could invent his own stanzaic form and variations, but he was supposed to keep to his form. In this respect, "Lycidas" is irregular.

Even if I were to concede that "Lycidas" is the most irregular poem in English up to the year 1637, I am still unconvinced that Mr. Ransom has correctly analyzed Milton's motives when he calls him a publicity seeker. Mr. Ransom says, for example, that "Lycidas" was "written smooth and re-written rough; which was treason." Such a thing is treason chiefly to Mr. Ransom, for to him a deliberate confusion of the logical structure is a deliberate confusion of

truth. But I do not see how Mr. Ransom knows that "Lycidas" was written smooth and rewritten rough unless he has some revised manuscripts. Even with revised manuscripts how would one know that the author's sole purpose was publicity? Sheer rebellion against a convention has often been praised. Mr. Ransom argues that it is much easier for a competent poet to write smoothly than to write roughly. I do not like this argument very well, but I'd willingly apply it to John Donne. To Mr. Ransom, John Donne is a peerless and flawless poet, the arbiter to whom he always returns. But how did John Donne come by his roughness? He was a competent poet and must have re-written in order to become rough. If it is treason for Milton, it is treason for Donne. And if Milton is a publicity seeker, then so is Donne. But to his last syllable, Mr. Ransom insists upon the perfection of Donne.

Mr. Ransom's essay on "Lycidas" has little critical value because it begins with a premise which existed in Mr. Ransom's mind and not in facts. The same thing can be said about the third essay I have chosen, a rather well-known essay entitled "Shakespeare at Sonnets." This essay begins with a major premise which is so wrong that all the deductions are sensationally wrong. I have been told that Mr. Ransom's friends urged him not to publish this essay. But he did publish it. He not only published it but picked it up and republished it in *The World's Body*. I cannot cover the entire essay but must confine myself to two major points, the criticism of Shakespeare's imagination and the criticism of the structure of the sonnets.

Mr. Ransom begins by stating that "generally they [the Sonnets] are ill-constructed" and are defective in logical and metrical structure. This is no small

thing for Mr. Ransom to say about Shakespeare. To him a defective structure means an inferior poet, one who cannot reach truth. Milton's defective structure in "Lycidas" was deliberate (according to Mr. Ransom). His action was reprehensible, but elsewhere in his writing he could be a great poet. Shakespeare's defective structure in his sonnets was not deliberate, again according to Mr. Ransom. Shakespeare knew no better. His ill-constructed sonnets mark him as an ignorantly inferior poet for all time.

Mr. Ransom comes to his conclusions about the defects of Shakespeare's structure by comparing Shakespeare's sonnets with a hypothetically perfect English sonnet form, an example of which is the sonnet by Spenser given below, No. LVI of the *Amoretti*. This perfect form consists of three co-ordinate quatrains plus a couplet, the quatrains rhyming *abab cdcd efef*. Shakespeare's sonnet, No. LXXIII, also given below, will be considered later.

LVI

Fayre be ye sure, but cruell and unkind,
As is a Tygre, that with greedinesse
Hunts after bloud; when he by chance doth find
A feeble beast, doth foully him oppresse.

Fayre be ye sure, but proud and pitillesse,
As is a storm, that all things doth prostrate;
Finding a tree alone all comfortlesse,
Beats on it strongly, it to ruinate.

Fayre be ye sure, but hard and obstinate,
As is a rocke amidst the raging floods;
Gaynst which, a ship, of succour desolate,
Doth suffer wreck both of her selfe and goods.

That ship, that tree, and that same beast am I,
Whom ye do wreck, do ruine, and destroy.

The sonnet of Spenser's chosen by Mr. Ransom as the perfect English sonnet illustrates very well his rigid requirement for the form, namely, that the three quatrains be three true co-ordinates. They have no climax. They merely present three sides of the same idea and, like a

Platonic discourse, which examines all sides of an idea, are destined to achieve ultimate truth. Here the traditional lady of the sonnet is, first, cruel as a tiger which destroys a weaker beast; second, pitiless as a storm which destroys a tree; and, third, hard as a rock upon which a ship goes to its destruction—three sides of the same idea. Mr. Ransom admires very much the logical parallelism and the logical couplet reading, "That ship, that tree, and that same beast am I." But it occurs to me that even three consecutive sonnets cast in this form in a sonnet sequence would grow unbearably monotonous. Apparently Shakespeare and Spenser felt the same way, for neither poet uses this form very much.

This form, which we all recognize as *one* of the forms of the Elizabethan sonnet, Mr. Ransom maintains is the *only* acceptable form. Nowhere in his essay does he admit that the Elizabethan sonnet is often called the "Elizabethan or Shakespearean" sonnet. The Eliza-

LXXIII

That time of year thou mayst in me behold
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold,

Bare ruined choirs, where late the sweet
birds sang.

In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.

In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the deathbed whereon it must expire,
Consumed with that which it was nourished
by.

This thou perceivest, which makes thy love
more strong,
To love that well which thou must leave ere
long.

Elizabethan or Shakespearean sonnet is what it is because it was what it became, and in the hands of Shakespeare it had a var-

ied structure. Everyone knows that many of Shakespeare's sonnets are English in rhyme scheme, Italian in other ways. Some of his sonnets relate a metaphorical narrative in the three quatrains. Those sonnets which approach the structure of the example from Spenser often rise to a climax in the three quatrains. All these forms may be good or bad, but Mr. Ransom will not admit that these forms even exist for a discussion of the English sonnet.

I want to stop first upon the idea of climax. I seem to see a climax in Spenser's sonnet, in the increasing vastness of the destruction. But I prefer to show how Mr. Ransom contradicts himself in regard to the definition of a climax. In the sonnet of Shakespeare's given above, No. LXXIII, the pseudo-aging poet is, first, as close to death as autumn; second, as close as a dying sunset; and, third, as close as the last flickering spark among ashes. I think that these three metaphors have a climax involving an idea of time. Mr. Ransom thinks otherwise. He selects this particular sonnet to show that, even when Shakespeare is fairly good, he is still defective. He writes: "The structure is good, the three quatrains offering distinct yet equivalent figures for the time of life of the unsuccessful and to-be-pitied lover. But the first quatrain is the boldest, and the effect of the whole is slightly anti-climactic."

But Mr. Ransom changed his mind later. In his volume *The New Criticism* he has occasion to refer to this same sonnet of Shakespeare's, and then he writes: "The first metaphor is the richest as image but probably the three metaphors are progressive in their sense of disastrous finality." In other words, they probably have a climax. Anyone may change his mind and still be a great critic. But to Mr. Ransom poetic structure is the means by which the poet and the reader

reach the ultimate cognitive truth. Form is ontology, reality, truth. Poetic structure is a messianic device. It is disconcerting to find that the same poetic structure can be anticlimactic one moment and climactic the next. The all-powerful guide to truth, the poetic structure, apparently could mislead Mr. Ransom. But it misled him only at the time when he was eager to prove that the best of Shakespeare's sonnets are defective.

For a second flaw in Mr. Ransom's hypothetically perfect sonnet, I refer to Spenser's rhyme scheme, *abab bcbc cdcd ee*. Having firmly noted what the rhyme scheme of the perfect sonnet is to be, Mr. Ransom proceeds to dismiss Spenser's interlinking, variant rhyme scheme as having no effect upon his general argument. Yet he bases his whole poetical hypothesis on what to him is a very important fact—that the metrical pattern directs the structure of any poem. Ordinarily a shift in accent, a shift in rhyme, a shift in stanzaic form, open up new worlds of meaning to him. But here he shuts his mind to the effects of a shift in rhyme upon the structure in general.

For a third argument against Mr. Ransom's perfect sonnet form as exemplified by Spenser, I turned to the two great English sonnet sequences, Spenser's and Shakespeare's. In all of Shakespeare's I found only four which would fit approximately the rigid hypothetical form. Mr. Ransom would say that this fact merely proved his point. But then I turned to Spenser; and in his sequence of eighty-eight sonnets, there is not another sonnet comparable in form to Mr. Ransom's chosen example of the perfect Elizabethan sonnet. Three among the eighty-eight approximate the example. Mr. Ransom thus chose for his perfect form the only sonnet that Spenser ever wrote in that pattern, and on the basis of that one sonnet he declared

Spenser the greatest writer of Elizabethan sonnets. The critic seems unwise, therefore, in stating that most of Shakespeare's sonnets are defective by comparison with a form that seems hardly to exist among Elizabethan sonnets.

The second major criticism in this essay is the criticism of Shakespeare's imagination. It can be boiled down to a single sentence. Shakespeare is not John Donne; therefore his imagination is inferior to that of John Donne. Metaphysical poetry is the highest type of poetry, according to Mr. Ransom, and the approach to, the explanation of, and the praise for a metaphysical poem lie in the handling of the metaphor. The glory of the metaphysical poet apparently is that he commits his feelings and ideas to their determination within *one* chosen metaphor. If Donne chooses the universe, the sea, a book, or a compass for his figure, he keeps to it. Shakespeare, according to Mr. Ransom, "will not quite risk the power of a single figure." Shakespeare shifts from one metaphor to another, a procedure which is unprincipled and weak.

I come back once more to Shakespeare's sonnet—"That time of year thou mayst in me behold"—for it is Mr. Ransom's example of Shakespeare's defective imagination. Mr. Ransom writes:

It is one thing to have the boughs shaking against the cold, and in that capacity they carry very well the fact of the old rejected lover; it is another thing to represent them as ruined choirs where the birds no longer sing. The latter is a just representation of the lover too, . . . but the two images cannot, in logical rigor, co-exist. Therefore I deprecate *shake against the cold*.

The gist of this criticism is that a poet cannot represent an unhappy lover by boughs that shake against the cold if in

the next breath the unhappy lover is represented by birds that no longer sing in those boughs. I doubt that this is an accurate interpretation of the metaphor. The lover's age is not *like* a bare ruined choir. The lover's age is not even *like* the boughs shaking against the cold. The lover's age, instead, is like *that time of year* of which an autumnal tree is the most vivid representation. And the autumnal tree merely possesses those "particulars" which will make it come alive for the reader, the same kind of particulars Mr. Ransom admired so much in Hardy's poems.

At the end of the essay, Mr. Ransom drops the sonnets in an effort to see whether he can find anywhere in Shakespeare's dramatic poetry some examples of controlled metaphors. But his search profits him nothing. And he chooses another example of Shakespeare's inferior imagination in the familiar speech of Macbeth on the death of Lady Macbeth. The following is Mr. Ransom's criticism:

. . . . Instead of presenting a figure systematically it presents a procession or flight of figures. The tomorrows creep along till they have crept far enough, and bring up against—what? A syllable; remarkable barrier. After the tomorrows, in the whirling sub-logical mind of this harried speaker, the yesterdays, by the suggestion which prompts antithesis; and, at a venture, he remarks that what they did was to light fools to their death. (I do not know why dusty death; it is an odd but winning detail.) But speaking now of lights, out with this one, a mere candle! Lights also imply shadows, and suggest that life is a walking shadow. Then the lights lead to the torches of the theatre, and the walking shadow becomes a strutting player. . . . Finally, since one thing leads to another, we may as well make life into the thing the player says, the story, whose sound and fury have no meaning. The connections between part and part in this speech are psychological. . . . And the point is that mere psychological connections are very good for dramatic but not for metaphysical effects.

This criticism of Mr. Ransom's illustrates again one of his favorite methods—ridicule of a metaphor by taking it literally. Here the last syllable of recorded time becomes a remarkable barrier. Elsewhere in his essays, Mr. Ransom quotes as beautiful poetry a phrase which reads "out of time's monotone." In a poem which he likes he can understand time's speaking in a monotone, but in a poem which he dislikes he cannot understand time's record in syllables. And observe the criticism of "dusty death" as "an odd but winning detail." Dust in relation to death has not been an odd detail to millions of people since the first human being discovered what happened to the body after death. John Donne goes unreprieved by Mr. Ransom for using the same metaphor. And Mr. Ransom understands the idea very well when he uses it himself, as he does when he remarks in his essay on Hardy, "For nothing is commoner knowledge than that we, each of us, shall . . . die and revert to dust. . . ."

Behind this criticism of Shakespeare's imagination are two things: a moral and snobbishness. Mr. Ransom would not like to hear himself called a moralist. But behind the praise of the metaphysical poet who courageously pushes his metaphor through to its completion and the disapproval of the poet like Shakespeare who fears the consequences of his metaphor is a moral. A poet like Shakespeare, lacking intellectual principles, has no discipline, no restraint. He lives in a beautiful half-world of metaphors which are never to be resolved. In the Romantics, Mr. Babbitt called all this a lack of the moral spirit of denial and restraint. The true poet, according to Mr. Ransom, is an aristocratic, educated, intellectual, disciplined man whose mind has been trained in a university. Only such a poet

can write a poem which reveals truth. Milton was a university man; his defective structure was deliberate. Shakespeare was not a university man; his sonnets are carelessly and ignorantly defective, and his dramatic writing he gets nowhere. Spenser, of the perfect English sonnets, and Donne, the perfect poet, were both university men.

Another matter which concerns Mr. Ransom greatly in the interpretation of a poem is meter. His theories and his evidence put me in a quandary. He once criticized Santayana, remarking that Santayana "had an objective problem and was falling back upon a vague, subjective solution. . . ." The reverse of this statement is true of Mr. Ransom. He has a vague subjective problem, and he falls back upon an objective solution.

In describing this problem, Mr. Ransom does not call himself a Platonist. He uses such words as "cognitive," "objective," "ontological." But, in spite of these terms, his problem turns out always to be a subjective or metaphysical one. He makes his attitude very clear by his consistent references to science. "We are compelled to say," he writes, "that the intention of a poem is something beyond the professional conception of the scientists; that it proposes to employ an added dimension which science cannot manipulate, and must disapprove." To me, this added dimension is a subjective or metaphysical problem. Elsewhere he repeats that poetry "goes where science hardly cares to set foot," that poetry "overthrows positivism," because "it will always undertake to tell more truth about the world of its discourse than science cares to tell, or for its limited purpose needs to tell."

Now, according to Mr. Ransom, one of the ways of discovering the ultimate truth, the profound reality, the added

dimension of poetry, is close attention to the structure of a poem, with particular emphasis upon meter. His theory about the function of meter can be expressed as follows. In a poem the meaning and the meter struggle for dominance, and each comes out partly worsted, partly victorious. But in the struggle words have been produced which achieve a rich texture for the poem. Words, bullied by the meter, have been chosen which have heterogeneous associations besides those needed for the poem. The chief value of a poem lies in the heterogeneous quality of its texture, in the heterogeneous associations of the right word. A poem reaches metaphysical truth in much the same way that a Platonic dialogue reaches metaphysical truth, by catching part after part of an idea, until one draws a net about the whole conception and in the net is truth. Out of the struggle between meter and meaning come the perfect words, the words with heterogeneous associations, which, being caught in the meter, as in a net, achieve ontological truth.

I find all this very interesting and also very metaphysical. But the evidence which Mr. Ransom gives is such that I once more lose confidence in him. He provides examples of the meter and the meaning in the process of struggling with each other. Now as soon as Mr. Ransom scans a line of poetry it is almost a foregone conclusion that many of his readers will not accept his scansion. I have not yet observed unanimous agreement upon the scansion of a difficult line of poetry.

His essay entitled "Wanted: An Ontological Critic" contains many examples of this process. The example which I choose is the crowning proof of his theory. Naturally, it comes from John Donne. His example and his explanation are intended to show that out

of the struggle between meter and meaning came the perfect word. In this particular instance, the important word is "surrounded," which Mr. Ransom accents on the first syllable. Both meter and meaning demand this. The following line, according to its context, is intended for an iambic pentameter line:

Blásted | with síghs | and súr|róunded | with
téars.

Mr. Ransom's criticism follows:

The parallelism of *with sighs* and *with tears* suggests that the participles on which they depend are also closely coupled; if we are blasted by the sighs, as by winds, we ought to be fairly *drowned* by the tears, as by floods. But this last is precisely what *surrounded* means. It is the French *surround* (<Lat. *superundare*), to overflow. The verb in its weak modern sense could hardly find room for two logical accents, and the iambic structure would be close to collapse; but then the logical structure would be impaired too, because it would come in this word to a foolish anticlimax. The only proper reader of the line is the one who trusts the integrity of Donne's metrical intention and looks to see how it can propose to conform here. To this reader the metric is informative. It is strictly the meaning of the line which has determined the variations in the meter, but we have found a meaning which does not destroy the meter, and it is decisive.

I disagree with everything in the criticism of this line. In the first place, I object to the assumptions about the parallelism. Parallelism is a matter of degree; it can be more or less. There is no basis for the assumption that the participles must be parallel. However, if one wishes to insist on parallelism in general, why not admit that Donne did not secure a parallelism and therefore wrote a bad line?

In the second place, I do not believe that John Donne, writing English poetry, pronounced "surrounded" with an accent on the first syllable as well as on the second because the word was derived from a French word which *was* accented

on the first syllable. How does anyone know that "surrounded" could be legitimately accented on the first syllable in Donne's lifetime? Furthermore, when "súrróunded" achieves an accent on both the first and the second syllables, it becomes a mouth-filling word which ruins the rhythm of the line.

In the third place, many reputable critics would scan the third foot in the line with *two* unaccented syllables. The line would read: "Blásted | with síghs | and sur|róunded | with téars." But "surrounded," even from a modern point of view, is not a foolish anticlimax. Modern dictionaries still explain the obscure meaning of the word. Without benefit of Mr. Ransom's research, Donne characteristically chose a word with a "dark," that is, an obscure, meaning.

Finally, I should like to see this method work again. What would Mr. Ransom do if in a line the accents which were causing the iambic structure to collapse were accents which fell upon words like "did," "was," "of," or "to," as accents sometimes do? What derivations would he find? What would he do with the following line, which comes from a sonnet of Donne's describing all the dead in the world rising at the trumpets of Judgment Day?

Áll whom | the flóod | díd and | fíre sháll | o'er-
thrów.

I suppose that many people will disagree with this scansion immediately, although perhaps not with the important syllables. But here is a line in which, as Mr. Ransom might say, the iambic structure is close to collapse, if, indeed, it has not collapsed. Here is a precise

parallelism in "flood did" and "fire shall." What meaning can he find in "did" and "fire" to justify their yielding to the meter? If the answer lies in the necessary parallelism, then the *meaning has caused the iambic structure to collapse*. But it cannot be a bad line, because it was written by Donne. I know that Mr. Ransom could explain all this, but not to my satisfaction.

Mr. Ransom is quite right in his contention that meter and meaning bully each other into shape; but, in order to reach absolute truth, meter itself would have to become absolute, and scansion would have to become an exact science. But English poetry scans qualitatively, not quantitatively. I think that I can safely assume that even a poet might vary the scansion in his own poem on the fifth or tenth reading. Mr. Ransom cannot solve his metaphysical problem of the added dimension by using an objective method, the certitude of which is certitude only to him.

When I come to the end of this essay, I realize that I have not said anything favorable about Mr. Ransom. But it was not my intention to say anything favorable. I have tried to choose representative examples of Mr. Ransom's criticism. There are still other examples. Examine his essays on Yeats and Edna St. Vincent Millay. Compare Mr. Empson's penetrating analysis of Sidney's *sestina* and Shakespeare's sonnet, No. LXXIII (both quoted in *The New Criticism*), with Mr. Ransom's deficient analyses of these poems in the same volume. The reader will observe Mr. Ransom more busily engaged in proving his points than in being right.

THE NOVELS OF EDWARD EGGLESTON

JOHN T. FLANAGAN¹

It is hard to understand the obscurity into which the name of Edward Eggleston has fallen. Although he is still discussed by every historian of the American novel and although he still occupies a distinguished place in the development of realism, his works are little read, and he is often contemptuously dismissed as a crude western writer. There is no adequate biography of Eggleston in existence. Even the centenary of his birth, which the citizens of Vevay, Indiana, celebrated in 1937, received little national publicity. To many people Eggleston is better known as a historian than as the first novelist born west of the Allegheny Mountains to get into his books the homespun flavor of the frontier.

Yet Eggleston was in many ways the pioneer realist of the Middle West and an influential factor in the development of naturalism or veritism (if one prefers Hamlin Garland's neologism). In no other early fiction is the multiplicity of western life so faithfully and so sharply presented: barbecues, political rallies, Methodist revivals, spelling bees, hoe-downs, lynching parties, turkey-shoots, Sunday afternoon singings, marriage celebrations, feasts, and funerals. Eggleston had predecessors, of course—Lowell in the use of dialect and in the introduction of provincial types, Caroline Kirkland in the observation of the frontier, Howells in the psychology of domestic melodrama; but no western novelist before him had actually experienced so much of the backwoods and the oak

openings, and no one photographed scenes and people more indelibly. A re-examination of his work is profitable and interesting.

Although descended from Virginia stock, Eggleston was brought up in a religious environment in which fiction was condemned as the devil's work. He read widely as a boy, but novels did not figure largely in his choice of books. In the pietistic atmosphere of his youth there was little place for romance. Manual labor on a farm and in a printer's office no doubt helped to teach him the value of realism in literature. When he came to write fiction, moreover, he had to combat the prejudices gained from long experience as a Methodist circuit rider. The excessive didacticism of his early work can be attributed as much to his ministerial career as to his enthusiastic reading of Taine and Dickens. It was years before Eggleston learned that the novelist seldom speaks effectively from a pulpit. From the very beginning, nevertheless, he had the knack of putting on paper what people actually said. When in the summer of 1860 he took a stage and boat trip from St. Paul to Fort Garry, Manitoba, he contributed to the *Daily Minnesotian* a series of descriptive and narrative articles which revealed acute observational powers and an ear for dialogue. Later, in his preface to *The Hoosier School-Master*, he remarked that he had invariably been careful to preserve the exact usage of each locution. It required years of practice before he managed to weave a smooth fictional chronicle and before he eliminated the

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episodic structure and incoherence of his early stories. But when he eventually turned to history, he found the transference of his attention very easy, for, as Pattee shrewdly pointed out, he had been writing history all the time. If Eggleston's early work was crude, it was indisputably authentic.

Eggleston wrote eight novels in all, one of which, *The Hoosier Schoolboy*, may be dismissed as a juvenile. The first, *The Hoosier School-Master*, appeared in 1871; the last, *The Faith Doctor*, was published in 1891. The locale of seven of his novels is the Middle West—Ohio, Indiana, Illinois, Minnesota; *The Faith Doctor* is a gentle but illuminating satire on society and Christian Science in New York City.

Eggleston's first and probably still his best-known novel—*The Hoosier School-Master*—deals with the experiences of his brother as a teacher in a backwoods school at Riker's Ridge near Madison, Indiana. It contains both melodrama and sentimentality and reveals in full measure the gaucherie of style and structure which the novelist labored so long to eliminate. Moreover, to a modern reader the characters lack verisimilitude. The teacher himself is the conventional romantic hero to whom no obstacle is insuperable. Dr. Small is the stereotyped villain, sleek, cool, and ingenious. Squire Hawkins with his false teeth, artificial eye, and toupee is a caricature even more incredible than those of Dickens. But Bud Means, the rough young giant who befriends the master, is natural; some of the subordinate characters have the breath of life; and such incidents as the spelling bee and the locking of the master out of his own school on Christmas morning are both real and unforgettable. In this novel Eggleston presented an aspect of the hinterland utterly remote from the novel-reading public. His characters

and scenes were not merely provincial but primitive. *The Hoosier School-Master* is in one sense a chapter in the history of the middle western frontier.

In his next story—*The End of the World*—Eggleston wrote a romance focused against the Millerite hysteria of the 1840's. Undoubtedly the poorest of his novels with its wooden lovers and its villain stolen from tawdry stage melodrama, it has little to recommend it save its sketches of religious dementia and its character of the Backwoods Philosopher, an "original" who built himself a castle in the forest and there devoted himself to Montaigne and Shakespeare. But the reader may also remember Jonas Harrison, the New Light Methodist, whose native shrewdness and refreshing dialect make him an interesting frontier portrait.

Eggleston's third novel—*The Mystery of Metropolisville*—was the result of Eggleston's nine years' residence in Minnesota, where he had gone in search of health. There he carried a surveyor's chain, peddled soap, herded sheep, and performed the exacting duties of a Methodist minister in the sparsely settled regions from 1857 to 1866, resigning his pastorate in Winona largely because of continued illness. He had come to Minnesota during a period of extensive speculation in land, and it was this frenzy of buying and selling which induced him to write *The Mystery of Metropolisville*. As in his first novels, the narrative is choppy and the characters jejune; but the stage-driver Whiskey Jim (suggestive of Bret Harte's Yuba Bill) and the speculator Plausaby seem vivid, and the picture of a frontier boom town and the real estate chicanery behind it is quite convincing. The material of the novel is more significant than the fictional art.

With the publication of *The Circuit*

Rider in 1874 Eggleston showed considerable improvement in technique—an improvement which reached its apex in *Roxy* four years later. Drawing on his own experience as a minister and being utterly convinced of the sincerity and heroism of the early Methodist evangelists, he depicted with skill and force the peripatetic exhorters who allowed no obstacles—floods, hunger, privation, or overt hostility—to deter them and who unquestionably exercised through their camp meetings and revivals a strong influence on the pioneers. Eggleston displayed the rude as well as the heroic side of the circuit rider, since he believed that the only worthy novelist is he who writes “truly of men as they are, and dispassionately of those forms of life that come within his scope.” Nevertheless, his thesis—that Methodism was to the Middle West what Puritanism was to New England—is everywhere apparent; and it is this conviction of the cultural as well as the spiritual value of the old exhorters that gives a firm basis to the novel. The protagonist, Morton Goodwin, is an excellent exemplar of the old circuit rider. Goodwin overcame proclivities toward gambling and drinking and triumphed through physical power, courage, and determination. The book is rich in local color. One would have to turn to Peter Cartwright’s simple chronicle of his missionary life to parallel the memorable pictures of long hazardous rides, of frontier preaching, of hecklers at a revival, of attacks by rowdies, or of the curious phenomenon of “jerks” produced by the contagion of a camp meeting. *The Circuit Rider* is the best fictional account we have of the vicissitudes experienced by the frontier evangelist.

When Eggleston published *Roxy* in 1878 he had, as Arthur Hobson Quinn observed, learned how to write. His later

novels are not more authentic than the earlier ones, but they are considerably more polished, smoother, more artistic. Subjective interpolations mar the narrative less frequently, the episodes are longer and less jerky, and the style reveals both fluency and ease. Also in *Roxy* Eggleston showed for the first time the power to analyze his characters and to build toward a dramatic but logical climax. The romance comes in the beginning, not at the end of the novel. The real narrative is the account of how Mark Bonamy is weaned away from backsliding and vulgar political ambition by the tolerance and magnanimity of his wife, who conceives it her highest duty to take into her own home Mark’s illegitimate child and to welcome her husband back to the fold. The emotional conflict between Mark and Roxy is depicted with a subtle skill which is quite lacking in the previous novels, and the chief characters assume greater proportional interest. Even the subsidiary figures stand out in their own right: Roxy’s confidante, Twonnet; Nancy Kirtley, Mark’s temptress and nemesis; the grave Presbyterian cleric, Whittaker; and Adams, the disputatious cobbler. Eggleston’s preoccupation with religion is as evident here as in his other books, but he seldom preaches at his readers; by the time he finished *Roxy* he realized that the greatest artist is he who allows his characters to speak for themselves. Young writers can profitably study in Eggleston’s novels the gradual attainment of artistic objectivity.

If *Roxy* is generally conceded to be the author’s best novel, the two later stories should not be overlooked, for *The Graysons*, admittedly thin, is remarkable for its concision and the restraint exercised in the portrait of Lincoln and *The Faith Doctor* is not only stylistically Eggleston’s smoothest achievement but con-

tains some of his most convincing portraits, especially Charles Millard and Phillida Callender. *The Graysons* revolves around a half-legendary anecdote in which Lincoln frees a man from the charge of murder by getting a witness to declare that he plainly saw the shooting on a night when there was no moon. The novel lacks unity because of the casual way in which the author links the stories of various people and because the real hero—Abraham Lincoln—appears only briefly in the climactic scenes. The trial over, the reader cares little for the rest, and Tom Grayson, who missed conviction for homicide by a hair's-breadth, is soon forgotten. But one is grateful for the subtle way in which Lincoln is portrayed without so much as a hint of his future celebrity. In *The Faith Doctor* Eggleston chose a locale utterly different from that of his middle western novels and introduced characters from an entirely different social plane. For once he did not rely on dialect but concentrated instead on the impact which the various figures make on one another, particularly on the relationship between Millard, representing the world of the fashionable and opulent, and Phillida, daughter of a missionary and obsessed with the ideal of service to the underprivileged. Millard is as memorable a portrait of a man who climbs from an obscure country town to a secure pinnacle in metropolitan life as Roxy is of a provincial girl infused with the spirit of piety and goodness.

The reader of Eggleston's novels today is strongly impressed by two things: the marvelous photographic skill with which he captured the speech and characters of the early Middle West and the gradual improvement in the plotting and architectonics of his books. His use of dialect in particular was masterly, and his novels

still provide the philologist and phonetician with ample material. The dialect of his most conspicuous characters—the Hoosiers—has been well described by his brother: "Its variations from correct speech were the conglomerate product of many varieties of ignorance. In a large degree they were the result of misdirected efforts to speak with more than ordinary accuracy." But Eggleston was not content to represent the speech of one type only: one finds Lowell's Yankees again but also poor whites like Jake Hogan, Celts like the schoolmaster Brady, Negroes, French and French-Swiss, Germans, Pennsylvania Dutch, each speaking his peculiar patois or brogue. An analysis of the dialogue reveals not only the clipped phrases and colloquialisms familiar to all of us, but solecisms and illiteracies of every kind, and a fair sprinkling of locutions now buried in the dictional graveyard. For a clear conception of "infares," "shivarees," "hoe-downs," one has only to turn to his pages. The author was familiar with many dialects and interested in all, but he relished most the speech of the poor whites,

that curious poor-whitey race which is called "tar-heel" in the northern Carolina, "sand-hiller" in the southern, "corn-cracker" in Kentucky, "yahoo" in Mississippi, and in California "Pike." They never continue in one stay, but are the half gypsies of America, seeking by shiftless removals from one region to another to better their wretched fortunes, or, more likely, to gratify a restless love of change and adventure.

The poor whites were those discontented citizens who formed lynching parties and broke into jails, swung elections, disrupted Methodist conventicles, and occasionally joined the marauding bands of the Micajah Harpes and the Murrells. Usually half-sick, they suffered from "agur" and "yellow janders." John Hay

pictured them in his "Pike County Ballads," and John Phoenix represented them as crossing the western plains. In Eggleston's novels they are the inhabitants of Rocky Fork and Broad Run, who live in hovels and eventually, under pressure, gravitate toward the setting sun. These were the people with whom the backwoods teacher and the Methodist circuit rider grew familiar; without them the frontier would have been a very different place, more civilized perhaps, certainly tamer.

As Eggleston grew more adept as a novelist, he ceased trying to cram into his books as many scenes and characters as he could and began to emphasize, instead, the development of the central few. Thus, if the earlier novels are superior as backwoods history, the later ones are more artistic and better integrated. Certain disfigurements like changes of tense, direct appeals to the sentimentality or good sense of the reader, moralistic passages, and personal interpolations persist but appear less frequently (in *The Faith Doctor*, indeed, hardly at all); choppy narrative is supplanted by careful analysis of motivation; the scenes are longer and more carefully composed; the style takes on polish and point. *The Hoosier School-Master*, despite its fame, is mere apprenticeship and experimentation in a new medium; *Roxy* is the work of a competent craftsman.

Probably because of this shift in emphasis from narrative to analysis and motivation, Eggleston's later novels lack the gusto and animation of his early fiction. Despite distortions and a tendency—reminiscent of Dickens and Bret Harte—to people the backwoods with types, Eggleston managed in his first three

books to convey the flavor of a manner of life long since obsolete. The people of his maturer novels are more complex creatures, who ponder their decisions and consequently lack spontaneity. Yet such a figure as Bob McCord in *The Graysons* suggests that Eggleston never forgot how to draw the aboriginals of the frontier, for Bob represents another kind of poor white, shiftless and lazy but loyal, possessed of both stamina and craft, a hunter and explorer whom the advancing frontier has outstripped.

In an age when lushness and sentimentality were paramount, Eggleston's books were crisp and spare. Prolixity was never a virtue to him. His stories, despite episodic tendencies, are compact, and they ring true. It was his ambition to portray people as they actually were; and, if his ministerial training led him in general to exclude scenes of violence and vice, he made up for such omissions by chronicling a great deal of the rawness of the West. Writing on the formative influences on his life in the *Forum* for November, 1890, he himself remarked that what distinguished his novels from those of other authors was "the prominence which they give to social conditions . . . the individual characters are here treated to a greater degree than elsewhere as parts of a study of society—as in some sense the logical results of the environment." Authentic Eggleston's pictures are, above all; and the tributes of Hamlin Garland and Joseph Kirkland, among others, are sufficient evidence not only that these pictures were remembered but that the American realistic movement might have been greatly retarded had it lacked the pen and the mind of the Methodist minister of Vevay, Indiana.

HOUSMAN AND THE EMPIRE: AN ANALYSIS OF "1887"

CHARLES CHILD WALCUTT²

The statement and experience of this poem are deceptively simple. The deception depends upon the fact that the obvious and accessible meaning satisfies the reader so completely that he may not feel an impulse to investigate further; or, to put it less subjectively, the various levels of meaning in "1887" do not come through with equal ease. Let us, then, first consider what I take to be the poem's most accessible meaning, from which we may turn to some of its less obvious aspects.

A dominant characteristic of "1887" is grandeur. "From Clee to heaven" opens land and sky out broadly. Later the flame "towers about the soil." We turn easily to Asia and the Nile and back with a stride to the Severn; and from Housman's country lads to the Queen. We conceive the British Empire, socially and spatially. Burners of bonfires in rural England are aware of their broad Empire. The fiftieth year of Victoria's reign, which they, are celebrating, expands with security and permanence.

With the third stanza, however, and just as the vigor and bright exuberance of the lines are reaching a climax, comes the first bitter dash of irony; it is introduced by an abrupt shift of tone and takes advantage of this feeling of spaciousness that has been established:

Now, when the flame they watch not towers
About the soil they trod,
Lads, we'll remember friends of ours
Who shared the work with God.

¹ Read at the English Institute, Columbia University, September, 1942.

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"Shared," of course, mocks the conception of God's saving the Queen: it does not mock the so casually mentioned "friends" who shared that work. But grief triumphs immediately; irony is abandoned, and the question of who should have credit is swept aside as the lads are praised without reserve in terms both homespun and heroic:

To skies that knit their heartstrings right,
To fields that bred them brave,

And now even the irony of the third stanza is obliterated by the brilliant, audacious stroke of identifying the soldiers who have died abroad with the Christ who as a part of the Trinity would rightfully "share the work with God." The irony, of course, is not forgotten, nor is the bitterness mitigated by the reference to the torment of the crucifixion; but the latter enormously magnifies the heroic proportions of the soldiers and their task:

The saviors come not home tonight:
Themselves they could not save.

We recall: "In like manner also the chief priests mocking him among themselves with the scribes said, He saved others; himself he cannot save" (Mark 15:18).

I have been emphasizing the grandeur which swells through this poem because I believe that Emerson's statement, "The axioms of physics translate the laws of ethics," applies to poetry. Action is equaled by reaction. The power of the irony and bitterness corresponds to the magnitude of the situation. When Housman has sufficiently enlarged our per-

ceptions, he achieves a countermovement of similar intensity. The scale is maintained now, as we are taken with giant strides across the world:

It dawns in Asia, tombstones show
And Shropshire names are read;
And the Nile spills his overflow
Beside the Severn's dead.

"Spills" suggests plenitude, opulence, the superabundance of the Empire's power. It also suggests an extravagance and lavishness of power. We are entirely in the realm of grandeur until we come to "overflow," which adds to the sense of abundant power a recognition of the attitude of, I presume, unspecified empire-builders. To them soldiers are extra men, common people, idle, hungry mouths—overflow legitimately to be spilled in Asia for the profits of empire. This conception of wanton plenitude arises from the whole poem; it does not compete with, but rather builds upon, the expansion of consciousness from Shropshire to the Nile. And the latter is needed to carry us on to the supreme and unrelieved bitterness of the final stanza:

Oh, God will save her, fear you not:
Be you the men you've been,
Get you the sons your fathers got,
And God will save the Queen.

This answers the hypocrisy of those who glibly thank God for what has consumed the lives of uncounted Shropshire lads—and the deeper hypocrisy of pretending that God has anything to do with such business.

So far I have presented "1887" as satire on the hypocrisy of empire. This is only one level. It is also complacent, heroic, elegiac, remorseful, sad, and pastoral. It is heroic, with something of the complacency inevitable to an Englishman writing in 1887. The protest is made from the vantage of peace, power,

and security. If lads have died, they have not done so in vain. The grandeur which serves as a foil for the irony is also a rock in itself; its impression of national well-being remains unshaken. There are many living for a few dead. It is almost ungrateful to weigh the cost, for the Empire flourishes and brave lads now pursue the arts of peace. The historical past is always a part of the texture of life in the present, which it colors with many sorts of meanings. Traditions of valor are thus an essential part of Victoria's golden jubilee. Without them there would be no impulse to fire the beacons of celebration. What this all comes to is that Housman does not imply through his final bitterness against the hypocrisy that the entire process is intolerable. On the contrary, the historical process is an inevitable one, of which all the celebrants are a part. Britain's might is destined, like an aspect of nature. And so the complacency which I have defined shades off into the elegiac tone. What has happened must have happened, to be observed with pride and despair and resignation. The poet is sad and bitter, yes, but not indignant. He accepts the situation, sharply though he may wish to reinterpret it.

Close to these levels, yet distinct from them, is a sense of guilt. It appears first in the sharp antithesis of the sixth stanza. There has been a full stop and rest as the reader dwells upon the finality and opulence of

And the Nile spills his overflow
Beside the Severn's dead.

The word "dead" is the first direct statement of what had previously been given metaphorically or merely suggested. We resume after this pause on a lower key:

We pledge in peace by farm and town
The Queen they served in war.

The pronounced alliteration on "pledge in peace" underlines the deprecatory, almost apologetic, note: It is easy enough to pledge devotion in peace, by homely farm and town. The words suggest a comfortable littleness which in contrast to Asia and the Nile shrinks the moral stature of the home-stayers. With the next two lines the contrast is sharpened:

And fire the beacons up and down
The land they perished for.

Lighting bonfires is scarcely heroic; it makes a sad contrast with the deeds of the dead, and the futility of the celebration reflects a further irony on the futility of the sacrifice. The alliteration of "perished" with "pledge in peace" emphasizes the distance between the two. Bitterness here becomes self-condemning: the celebrants are shamefaced; and the idea is given again with contrasting words as we go from "perished" to the next stanza:

"God save the Queen" we living sing;

The saviors have perished; we living sing "God save the Queen"; and we cringe from our own brisk hypocrisy. I believe some of this feeling is concentrated, with added meanings, in the rich ambiguity of "ring." In the first place, we cannot be sure whether its mood is indicative or imperative—a statement of fact or a derisive command. The statement would convey awareness of the folly of those surviving soldiers who do not realize how they have been duped; also the accusation that they participate morally in empire by lending it their support; also the indication that "with the rest" they are like the rest; also a tone of fatalistic, elegiac acceptance and pity for these "innocents"; and, finally, a thought for the dead lads of the Fifty-third Regiment, who speak through the

situation. The derisive command conveys the same ideas with an ironical accent, adding to the texture of the situation by causing the reader to dwell upon the various possible meanings.

The meter contributes to the quality I have noticed in Stanzas VI and VII. We resume, I said, with a lower key in VI; but, though muted, the movement of

We pledge in peace by farm and town
The Queen they served in war,

is also almost otrotund in its firm regularity. It comes out too easily and emphasizes the complacency in security, the pomp and circumstance underlying the ceremony in which they are engaged. Thus its pronounced beat sounds hollow rather than stately because it comes so close after the grandeur of the two previous lines. In the next two lines the pace quickens with the thought, and the reader races from beacon to beacon; but, needing a heavy beat to confirm the pattern, he comes down hard on "perished," and the mock pomp of the first two lines is abruptly exposed.

We have, then, condemnation balanced by a sense of guilt; complacency in power balanced by hatred of hypocrisy; the elegiac recognition of the inevitability of historical processes balanced by contempt and pity for the folly of the participants. I must even raise the question here as to whether Housman's feeling for this final irony is not rendered—or enriched—by his use, in lines 15 and 16, of a myth of sacrifice which he probably did not accept any more literally than the pagan myths he knew so well. Perhaps the figure is not, in every respect, audacious.

These tensions are what maintain the psychic or aesthetic objectivity of "1887." It is not propaganda because, far from inciting the reader to action, it

does not even suggest a solution to the "evil" upon which it turns. And yet, for all my weighing of these balancing tendencies, the poem does not, actually, balance. Folly and stupidity glow darkly through it and the further conviction that man is doomed ever to be his own worst enemy—that the inadequacy of life to great spirits is due to the inadequacy of most men, a failing which the great spirits share by virtue of their inability ever to change it. The poem ends with a bitterness so direct and intense as to be almost painful. An earnest Anglophobe might take it for a tract, but he would be mistaking Housman's dissatisfaction with mankind for an attack on Britain.

I should like, in closing, to consider some of the respects in which "1887" is a version of pastoral. It employs the convention of expressing the complex through the simple. It implies that these matters are too intricate for the simple man at the same time that it demonstrates his natural ability to cut through the verbiage and ceremony of the upper classes. It identifies the poet with the country soldier and yet makes us aware that this identification is the elaborate pretense of a man who is actually far above the moral level of the ruling caste. It employs the heroic-pastoral device of making the simple man seem absolutely right and good by associating natural rightness and goodness with the simple aspects of his being that are revealed in the poem. The simplicity of the language, likewise, while it suits the pastoral mode, has striking heroic qualities that depend upon the noble directness of the diction and the earthiness of the figures. Only the combined humility and impertinence of the pastoral swain, for example, could carry off the reference to the Savior, sur-

mounting the initial distrust and incredulity that such an image excites and then building the tone up to unequivocal grandeur. (Again I raise the question of whether there is not also an element of mockery and cynicism in this figure.) This image is prepared for by reference to "skies that knit their heartstrings right." "Knit" suggests hardihood, homespun directness, essentially physical qualities, which are transferred to the moral sphere by the force of the common man's uncritical "right." We must feel that he has nature on his side and that his simple "right" springs from his direct access to truth. The verse, finally, contributes here. The ballad stanza is by nature direct and unsophisticated, and its use establishes such a tone. Yet Housman employs it with an ease and flexibility that laugh at his pretense of humility. After the facile iambics of the first two stanzas we see an abrupt shift:

Now, when the flame they watch not towers.

Here the accent on "now" is dramatic, thoughtful, and in a sense innocent in its obviousness. There is also in this line a lowering of the main vowels ("watch," "towers," "about," "trod") that complements the deepening of the tone. The bitterness of the final stanza is sharpened by the heavy initial accents on "Be" and "Get" in lines 2 and 3; and the brusque alliteration of "God" and "get" contributes powerfully to the idea which receives its most forceful statement here. Such expert metrical effects, in conjunction with the pretended naïveté of the ballad measure, are merely a further instance of the pastoral vein which so much enriches the ironic texture of "1887."

THE PRETERITE-PRESENT VERBS OF PRESENT-DAY ENGLISH

MARGARET BRYANT^{*}

This article will concern itself with the principle of the preterite-present in present-day English, with its relation to the subjunctive idea as exemplified in all verbs but particularly *were*, *had*, *might*, *could*, *would*, and *should*. I shall attempt to prove the following theses:

1. The linguistic cause or impulse which produced the preterite-present verbs of Old English is fully as active today, affecting all verbs but particularly those falling within a certain range of meaning.

2. While the subjunctive mood as described in current grammar texts is entirely or nearly obsolete, the subjunctive idea is also active today, and nowhere more so than in relation to the verbs just mentioned.

3. We should regard the verbs mentioned (*had*, *were*, *would*, *might*, *should*, *could*) not as pasts of *have*, *am*, *will*, etc., but as invariable preterite-presents, frequently but not always of a subjunctive nature.

4. The same thing may be said of any verb in its past form, so that a sign of most modern subjunctives is the presence of a preterite-present, or even a preterite-future verb.

In establishing these four theses I propose to draw evidence from examples of the ordinary English of today, as well as from the most scholarly English available. The former includes instances from current periodicals such as the *Saturday Evening Post*, while for the latter I have, of course, gone straight to the fountain-head—the *PMLA* for September, 1942!

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Surely such evidence cannot fail to be conclusive.

According to the *Old English Grammar* of Joseph and Elizabeth Mary Wright,² there were in Old English a round dozen of verbs which were preterite-presents; they showed, that is, a present tense which had at an earlier time been a past and which now as a present had developed new extensions of form—infinitives, participles, etc. Among these twelve are verbs meaning *possess*, *know*, *avail*, *grant*, *suffice*, and *need*. Five others have come down to Modern English directly: these are *shall*, *dare*, *may*, *owe*, and *can*.

It is well known that the verb *owe* has affinities with two other words, *own* and *ought*, in present-day English, and the second of these is a preterite-present which has developed since the earliest English period. A curious feature of *ought* in today's English is that it has never ramified itself with derived forms, as have some of the other verbs just mentioned. *Ought* is not only defective but actually a verb of threefold time, since it may express past (*Though he knew he ought to go, he did not*), present (*I ought to be there this minute*), or future (*Tomorrow is the day when I ought to go*).

In the history of OE *āgan*, then, we have a double preterite-present development, since this verb was already one of the dozen such words in Old English and has duplicated its earlier experience in Modern English. It may be profitable therefore to inquire at this point: Why

² Joseph and Elizabeth Mary Wright, *Old English Grammar* (3d ed.; London: Oxford University Press, 1925), ¶¶ 539-46, incl.

should these particular verbs have been so handled? Is there anything about *āgan* which renders it specially liable to this transformation of successive pasts into successive presents? And, if there is, will this characteristic feature be found in the other verbs which have followed the same path?

If one word were required to summarize the distinctive quality of *āgan* leading to its double preterite-present history, I believe the word would be *caution*. *Ought* expresses obligation, and humanity is likely to be cautious and tentative about its obligations. Hence it tends to avoid the present tense, as the one expressing certainty and conviction, and to prefer the more tentative and cautious past tense. The difference may still be seen if we compare *I owe it to myself to go* with *I ought to go*. The former is much more specific, definite, and convinced—too much so for the duty-shifting propensities of human nature.

Precisely this same alternation between the actual and the tentative, the convinced and the cautious, is found in *May I have the book?* as compared to *Might I have the book?* *Can I get you something?* as compared to *Could I get you something?* and *He will be at his tricks* as compared to *He would be at his tricks*. In none of these instances does time enter the picture. The distinction between so-called “present” and “past” is altogether one concerned with the speaker’s attitude toward what he is saying and toward the person he is addressing. If this attitude is cautious and tentative, the past tense is naturally employed; if actual and positive, the present.

Indeed, one may stress further the aspect of timelessness by pointing out that, like *ought*, all these words are not only preterite-presents but actually pret-

erite-futures, in that any one of them may express future time and, in fact, does do so in such sentences as *Could I get you something?* and *Might I have the book?*

In the verbs just instanced, there is no sharp cleavage of meaning as between the pairs *can-could*, *may-might*, and *will-would*. The reason why I would suggest avoiding the use of the terms “present” and “past” in connection with them is that these terms are so inaccurate as to be misleading, since any one of these six words may indicate any one of the three times—past, present, or future. I believe that the preterite-present nature of *could*, *might*, and *would* should be recognized by separating them from *can*, *may*, and *will* and calling them independent timeless invariable verbs, as they actually are in present-day usage.

This same judgment is inevitable also in the case of *shall* and *should*, where we find an actual cleavage of meaning between the two forms. *Should* is no more the past of *shall* than *ought* is the past of *owe*. In fact, one minimum vocabulary of English for international use omits *shall* but retains *should*, which is much the more common and needed of the two words. Both are invariable, independent, and timeless.

Before going on to *had* and *were*—the other two words on our list—I may stress once more the reason for the repeated substitution of past for present in *may*, *can*, and *will*, the first two of which have, like *āgan*, twice undergone this process within historical times. Examples of these words in actual use will, I think, make clear my contention that the distinction is concerned not with time but with the writer’s attitude toward his material and toward his audience. In the first sentence of each of the following pairs, the use of the present conveys an

impression of greater positiveness or certainty; in the second, the use of the past leaves an avenue of retreat open for the writer in case his statement is challenged.

Most civilians need conditioning if they are to be equal to the back-breaking labor they *may* have to handle [SEP, November 7, p. 18].

As it does not concern things you *might* be doing, but only what you are doing anyway, any profit derived from it is sheer gravy [ibid.].

Dull as they *may* be, those chores . . . are said to become exactly the sort of conditioners the situation calls for [ibid., p. 92].

For reaching, yawning and toe flexing are three exercises in an attractive new program of gymless gymnastics which *might* be called the Home and Office Olympics [ibid., p. 18].

The form of this action *may* be debatable, but the condition it needs to correct is not [ibid., October 24, p. 108].

If given powers to make its job complete, the committee *might* be able to safeguard our food policy [ibid.].

To speak of "publication" some one hundred and thirty or forty years before Caxton *may* seem confusing [PMLA, September, 1942, p. 598].

In objection to this conclusion . . . certain issues *might* be raised [ibid., p. 621].

Even if some of these *may* go back to the time before the sound change, they *may* have been reformed on the basis of other words existing in the dialect [ibid., p. 892].

A minstrel of the more settled and prosperous sort . . . *might*, in truth, have owned the volume, *might*, perhaps, have given a general order for it [ibid., p. 599].

Immediately . . . the burden of proof that an Indian government *can* be formed at all is placed squarely upon India herself [SEP, October 31, p. 100].

To a conservative Englishman, the idea that Indians, bedeviled by superstition, *could* defend themselves without the authority of Britain seems plain nonsense [ibid.].

Only trained men, working with modern power machinery, *can* accomplish such mass production [ibid., October 24, p. 108].

As Secretary Claude R. Wickard recently warned, "A single year *could* change our food position from abundance to scarcity" [ibid.].

They *can* be accounted for only as direct and specific textual borrowing [PMLA, p. 616].

We *could* hardly ask a more convincing illustration of textual borrowing [ibid., p. 618].

Medieval English translators . . . *can* have known but rarely of each other's work [ibid., pp. 612-13].

But the statement that *Amyntas* contains nothing which *could* not have been written any place at all needs qualification [ibid., p. 861].

"After this war, gentlemen, there *will* only be taxpayers!" [quoted in SEP, October 31, p. 100].

Probably the FBI *would* take care of such an orator in this war [ibid.].

You have mastered three lessons in no time and it *will* be hard to keep you from making the varsity [ibid., November 7, p. 18].

He has computed the number of times you *would* have to mount the Washington Monument to lose one pound of fat, . . . calculating that it *would* take forty-eight trips [ibid.].

When, if ever, he [Petrillo] goes to the Supreme Court, he *will* be armed with some potent decisions by that body [ibid., p. 108].

Perhaps immediate freedom *would* not accomplish that result either, despite the great expectations of some observers [ibid., October 31, p. 100].

These and other questions *will* occur to anyone [PMLA, p. 625].

Such queries *would* rest, I believe, on questionable assumptions [ibid., p. 621].

Some of the chief differences in estimation *will*, of course, be due to the fact that later critics had *The Note-Books* . . . before them; . . . but this fact *will* not entirely account for the wide discrepancy between the earlier and the later estimates of his value [ibid., p. 868].

It must be admitted that there is no statement by an Elizabethan prosodist that *would* indicate the riming of masculine and feminine endings was tolerable [ibid., p. 678].

It is obvious that in many cases *can*, *may*, and *will* could be substituted for *could*, *might*, and *would* without any marked change in the meaning of the sentence. This clearly indicates the timeless quality of these verbs and shows that the difference lies in degree of cer-

tainty. This also seems to be the only reasonable explanation for the close juxtaposition of pasts and presents found in many sentences taken from the *PMLA*. The following are typical:

Though we *may* well suppose that a patron *might* buy or order such a book, . . . the necessary antecedent collection of English originals *can* best be accounted for as having belonged to some bookseller [p. 626].

They *seem* then to have been made in conjunction with each other; they *would seem* to have been supervised by the man responsible for planning the content and arrangement of the whole volume [p. 612].

The unique separation of *Guy of Warwick* into three separate romances indicates, as clearly as anything *could*, a deliberate intention and purpose which *can* only be ascribed to the man responsible for making the MS [p. 624].

At this point the reader *will* doubtless be tempted to feel that Milton so exalted Parliament . . . as to quite lose sight of the ideal of the mixed state. Nothing *could* be further from the truth [p. 725].

In some of the sentences already quoted and in others which I have collected, adverbs and adjectives of doubt or caution are used in conjunction with the preterite-present to leave an additional loophole for escape. Here is another sample: "It seems probable that the same sort of localization *would* have taken place in London too" (*PMLA*, p. 604). Extreme caution may even lead to the introduction of a preterite-present after an expression of conviction, as in the following sentence: "It is certain that the Auchinleck MS *could* not itself have been that original" (*PMLA*, p. 620), where we should expect to find *can*.

The cleavage in meaning between *shall* and *should* is clearly shown by examples. An analysis of all the cases in which *shall* appears in the *PMLA* for September, 1942, indicates that it is limited to two main uses. It appears

most often as an indicator of the future, as in the following sentences:

These, we *shall* find, are the constant elements in Milton's political thought [p. 713].

An approach to the analysis of it as such I *shall* indicate in passing [p. 700].

We *shall* never, in all probability, know the names of the Master of the bookshop or of the workman . . . who produced the Auchinleck MS [p. 626].

It is also used as a substitute for *are to*:

If the humanizing of character suffers thus in the quarto transformation, . . . what *shall* we expect for the more delicate and intangible qualities of poetic *[sic]* beauty? [p. 657.]

In the following sentences, all taken from the same page, *shall*, *are to*, and *must* appear to be practically equivalent in meaning:

Are we to conclude that during the last decade of his life Shakespeare neither enjoyed his food nor suffered heart-burn?

Shall one conclude that Spenser was not of a meditative nature? Or *must* one go beyond Spurgeon to Freud? [p. 650.]

Should, on the other hand, far from being a past of *shall*, appears most often as a substitute for *ought to*:

This danger *should* certainly spur action [*SEP*, October 24, p. 108].

We have seen that in 1641 he believed that preponderant power in such a government *should* reside in the nobility [*PMLA*, p. 724].

These and other differences of opinion . . . *should* not be permitted to obscure the larger similarities in the thought of the two men [*ibid.*, p. 736].

Almost invariably, in other examples, *should* reveals that same quality of tentativeness which has by now become familiar to us:

If Mr. Petrillo is even vaguely anxious lest the Supreme Court *should* find some way of getting round the Hutcheson case, other events must reassure him [*SEP*, October 24, p. 108].

Should it already take you three tries to get out of bed, that doesn't count [*ibid.*, November 7, p. 92].

I *should* accept most certainly his description of the fancifulness, but reject entirely his epigram on the ballad-manner [*PMLA*, p. 666].

Until a field investigation is made, it is impossible to say why these forms *should* occur there [*ibid.*, p. 888].

That Daniel's remarks *should* have been made in a defense of rime lends all the more weight to his criticism [*ibid.*, p. 677].

Mr. Tillyard . . . says, "It is natural that Milton . . . *should* invoke the Holy Spirit to be his help" [*ibid.*, p. 701].

It is unnecessary to quote more examples to prove that caution is the key to the distinctions between words. The Old English verbs already mentioned—verbs with such meanings as *avail*, *grant*, *suffice*, *dare*, *know*—are obviously of such a nature as to inspire cautious statement; and it is equally obvious that the same tendency is still active. The preterite-present development is based squarely on human nature, on the way people have of regarding their actions, desires, propensities, etc. There is a fundamental difference between the mental state of acceptance and the tentative state illustrated in my examples; and it is this difference which makes the preterite-present a recurrent phenomenon in English.

My reason for reserving *were* and *had* to the end of the list is that they bring in another grammatical problem—that of the subjunctive. Either we have, or we have not, been talking about subjunctive forms in the examples thus far given. No one appears to know whether *ought* is or is not subjunctive—Curme,³ for example, includes it at some times and omits it at other times in his brilliant analyses of this mood. And it is the same way with *can* and *may*, while *shall*, *will*, *have*, and

is are seldom or never viewed as subjunctives. Will the preterite-present idea perhaps aid in clarifying the whole subjunctive tangle so feelingly described in a recent popular book of rhetoric in these words?

The subjunctive mood in modern English, as an inflected form of the verb, need concern the average college student only through the two survivals *be* and *were*. There are, indeed, many other forms. The curious student, however, should read Curme's *Syntax*, pages 390–430. Through this courtesy call upon scholarship he may not be able to remember all that he reads about the labyrinthine subtleties of the subjunctive, but he certainly will pick up much interesting information about the growth of the English language.⁴

I believe the "labyrinthine subtleties" of which Kierzek complains may be resolved very simply if we keep in mind the grammatical distinction, stressed by Jespersen⁵ among others, between idea and form. As a form the subjunctive is as dead as the dative and locative cases. But as a necessary grammatical and human idea it cannot die; it has merely changed from inflectional expression to another form of expression, which must, I think, be called by the title of this paper. The subjunctive idea—this same cautious, doubting, tentative, imaginary, contrary-to-fact idea which I have been illustrating—is expressed in present-day English by the independent timeless invariables *ought*, *would*, *could*, *should*, *might*, *had*, and *were*⁶ and also by any past tense if used in this preterite-present manner.

We may begin this final proof with an instance which I copied verbatim from the *New Yorker*—an instance which, I

⁴ John M. Kierzek, *The Macmillan Handbook of English* (New York: Macmillan Co., 1939), p. 169.

⁵ Otto Jespersen, *The Philosophy of Grammar* (New York: Henry Holt & Co., 1924), chap. ii.

⁶ Perhaps *must* should also be included.

³ George O. Curme, *Syntax* (New York: D. C. Heath & Co., 1931), pp. 391, 398. On p. 391 Curme mentions *would*, *might*, and *should* as past subjunctive forms, while on p. 398 he discusses *ought*, *must*, and *should*.

assure you, is not so lunatic as it sounds: "A century in which Man is to come into his own *had* best not begin with a heavy meal." This sentence may be regarded as present, future, or timeless. The verb would probably be classified as a subjunctive by Curme, and I agree that the idea expressed is subjunctive in nature. The verb form which expresses it, however, might better be considered as an invariable preterite-present. The same thing is true of the following sentence from the *Saturday Evening Post*—a type which occurs frequently in ordinary conversation: "Hadn't you better be getting off?" (October 10, p. 74.)

The use of *were* in the sentences which follow indicates clearly how the contrary-to-fact subjunctive idea can be expressed by an invariable verb form:

Steinhaus is an eminent psychologist who studies the human physique as cheerily as if it *were* a derrick [SEP, November 7, p. 18].

But even if they [these difficulties] *were* resolved, the dilemma of the proper inference to be drawn remains [PMLA, p. 641].

Even if we *were* not aware of the frequency of stress-shift, . . . Donne's cultivation of a natural manner of colloquial speech would hardly be compatible with the amateur artificiality of forced rime [*ibid.*, p. 682].

Indeed, if he *were* the author, he might have felt even more free to change his copy as he went along [*ibid.*, p. 622].

If the bell *were* a keg of ale, . . . I'll wager you could lift it [SEP, October 24, p. 13].

Military experts and pundits have explained in great detail what would happen to the west once the *Luftwaffe* and the Nazi armored forces *were* released from the bloody plains of Russia [*ibid.*, p. 108].

The last sentence quoted is particularly interesting, since the verbs *would happen* and *were* are obviously excellent exam-

ples of the preterite-future. I offer as additional evidence another group of sentences using as preterite-futures the past tense of verbs other than the special ones we have been discussing.

By the time I *got* downstairs, they could be blocks away [*Liberty*, November 14, p. 20].

If he *shot* . . . and *punctured* the tank, . . . anything might happen [*ibid.*, p. 13].

Suppose it *did* rain so they couldn't pick tomorrow [SEP, November 14, p. 85].

If you didn't get to the right spot at the right time, we'd lose Beck and the plant [*Liberty*, November 14, p. 13].

Or these same so-called past forms may have that quality of timelessness which we have mentioned as characteristic of the preterite-present:

"Maybe," Anne said, "If you *worried* less about getting stuck you'd have more of a bank roll" [SEP, November 14, p. 85].

If we *understood* the things that make Jerry go on from his first offense to his second, . . . we could strike the most powerful of all possible blows against crime in the U.S. [*Life*, October 26, p. 62].

If I *thought* that my life would save them, I would give it gladly [SEP, October 24, p. 53].

It is, I think, unnecessary to quote more examples in order to establish my theses. I have shown that the linguistic impulse of caution is active today not only in scholarly writing but in the most ordinary conversation—indeed, it is of so common occurrence that we often fail to notice its operation—that it is distinctly a subjunctive idea and that it affects not only the verbs *had*, *were*, *would*, *might*, *should*, and *could* but also the past forms of all verbs in such a way as to make them not actual pasts but invariable timeless preterite-presents or even preterite-futures.

LIBERAL EDUCATION AND THE WAR CRISIS

HENRY V. S. OGDEN¹

The effectiveness of the liberal arts as a discipline for college students and their influence upon our society have been diminishing gradually and steadily for many years. We who profess the humanities have ignored the trend with averted eyes or, fearfully aware of it, have sought to stem it with specious appeals to tradition. Now the war has come and with it the near-death of humanistic studies. We have met this situation with dismay, with fear for our vested interests, with trivial expedients, with petty compromises, and, worst of all, with complacent wishful thinking. Would it not be better to face the humiliating truth? If we had done our job well instead of badly during the last forty or fifty years, the humanities would be in no danger. The graduates of our liberal-arts colleges would cherish the concept of a liberal education; their voices would be unanimous in our support. All but a few are silent.

The wise thing to do now is to examine our theory and practice of a liberal education, in order to discover why we have failed and how we may hope to succeed. Almost invariably discussions of this sort are focused on the curriculum. The contents of the curriculum, however, depend on what the aims of a liberal education are. Therefore, the aims must be defined first. Let us consider the aims of liberal education in terms of the skills and qualities which the student should have as a result of a liberal education.

There are six essential aims of a true liberal education. First of all, the student should have a mind capable of con-

centrated and sustained mental effort. This aim will be generally agreed to, but the means by which it may be achieved are disputed. The main issue is: Will the elective system, when limited by the usual group and concentration requirements, afford the student the discipline necessary to develop the efficiency of his mind? A casual knowledge of the mental abilities of the average senior in our liberal-arts colleges shows that the elective system cannot be justified by its results. When these seniors go to a good medical or law school, they are suddenly confronted with a far higher standard of intellectual performance. Both they and the deans of the professional schools are frequently heard to deplore the laxity of their earlier training. The causes for the failure of the elective system are easy to see. The student's mental habits are formed by the necessity of passing a number of courses, which, as they are presented to him, have no connection with one another. To him each course is a series of bluebooks and a final examination. Thus he learns to cram information periodically for the purpose of writing examinations, but he soon forgets it, and he never understands it. He never sees any significance to what he has learned except in so far as his information may have vocational application. A mind capable of concentrated effort cannot be developed from a curriculum of this sort. Concentrated effort must be purposive effort, and purpose can come only from understanding. Furthermore, the student regards the courses in the curriculum which have no relationship

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to earning a living with the attitude of a dilettante—an attitude clearly incompatible with acquiring good mental habits. The remedy lies in prescribing a standard curriculum and in teaching it so as to make the student see, first, why the required courses are important and, second, what the relationships between the various prescribed courses are. He will then be confronted with disciplines such as logic, mathematics, physics, and the like, which in themselves are toughening. If properly taught, he will see why these courses are basic and what their connection with the rest of his curriculum is. And, above all, he will be taught to form the habit of understanding what he is learning, as opposed to going through motions like filling out formulae to get answers to problems.

Second, the student should have a critical mind, one which demands evidence before granting belief and one which is competent to evaluate evidence. This aim will likewise meet with general approval, though again the methods by which it may best be attained are disputed. Clearly, a course in which mere docility and rote-work are the chief requisites to a good mark will fail to develop the critical attitude. Yet carrying out assignments without much understanding, conscientious note-taking, cramming for bluebooks—these are the usual methods employed by students to excel in the elective curriculum as we have it in most colleges. It is often claimed that the remedy lies in requiring courses in science. The claim is valid only if the science instructor is interested in teaching the critical attitude as well as the information in the textbook. This is not often done. The truth is that all the courses in the curriculum, with the exception of elementary courses in language and perhaps some literature

courses, could and should be so taught as to force the student to question conclusions, ask for evidence, and learn how to evaluate it.

Third, the student should have a knowledge of the basic fields of knowledge. This aim is usually denied. It is argued that there are no basic fields of knowledge, and, even if there were, our students would be incompetent to study them. As for the latter contention, there is no proof for it. Many students develop phobias toward mathematics, physics, chemistry, and the like, but these phobias are fostered by the laxity of the intellectual environment which we have created. The number of our present students incapable of mastering these subjects is probably very small indeed. It is wonderful what the human mind can do when confronted with a necessity. The evidence of the Army training in mathematics speaks for itself. The argument is, as a matter of fact, the rationalization of timid persons who fear change or of persons who wish to save face in view of their own sorry record in the severer disciplines. As for the argument that there are no basic fields of knowledge, it is necessary to define what is meant by a basic field of knowledge. Various fields of knowledge may be regarded as basic for different reasons. An adequate mastery of the English language is basic for the American student, since his thinking will largely be done with it, his learning and communicating in it. Mathematics may be regarded as basic, both because of its importance as a tool in the natural and social sciences and because of its usefulness in giving training in exact abstract mental processes. Physics is basic in the sense that it underlies the other sciences directly or indirectly; it is the exact science par excellence. A valid argument for regard-

ing politics and economics as basic fields of knowledge could easily be stated. But more basic than either of these, because it underlies both of them, is the commonly neglected field of ethics. Because of its importance and because of the difficulty of the subject, I shall treat the teaching of ethics as the fourth aim of a liberal education.

Fourth, then, a student should have a knowledge of the ruling values of Western culture and, more specifically, of American culture. This is what I mean by a knowledge of ethics. In a confused way this aim enjoys considerable support in theory. It is often pointed out that a liberal education should make a man a good citizen. The meaning of the last term, however, is not clear. If the statement is interpreted to mean that a college graduate should believe that voting is the essence of democracy, that majority rule is sacred, that the machinery of our government is an end in itself, then the statement is wholly wrong. If the term "a good citizen" means a person who has a grasp of the ruling values of American culture, then I should agree. The important thing to remember is that the principles of our society are readily implemented if once grasped, but that no amount of knowledge about the mechanics of political organization will solve human problems.

A more basic confusion is that between inculcating habits and habitual attitudes based on the ruling values of our culture and teaching a knowledge of the ruling values. The teaching of good habits must begin and be largely attained before a student reaches college age. The function of the college should be to teach a conscious recognition and understanding of the ruling values of our culture. Of course, the college must also afford an environment in which good

habits and good attitudes flourish, but in this the college is merely co-operating with all the other agencies at work in building character. Our particular job is to teach an understanding of the values which the student should already have acquired as habitual attitudes from home, school, church, and playground before he comes to college. It is not enough for the college men to have good habits without understanding the values underlying them. Anyone who is going to play the part of a leader in our society (directly or indirectly), anyone who by position, personality, or ability is going to wield influence, should direct his influence toward the realization of the ruling values of our culture rather than against their fulfilment. Only by knowing what our ruling values are can he do this.

A third confusion is that between teaching ethics as a formal science and teaching the comprehension of the values dominating our culture. It is of no use to teach the contents of a textbook on ethics by some philosophy professor. What is wanted is the recognition of our ruling values, a perception of why they are important, of how they have developed in the historical growth of Western culture, of how they have influenced the course of our history, and how they may be pursued in solving the problems of our society today. No one course or no combination of courses given in the ordinary curriculum today will achieve this aim. What is needed is a series of courses, one dealing with history, one with literature, and another with political economy, all focused on the ruling values. The texts to be studied in the literature course would be the classical statements of the values of our culture, such as parts of the Bible, some of Plato's writings, Lincoln's speeches, and so on. What the essential

texts are could be determined by those who teach the course.

Now it will be objected that the values of Western culture are relative and of only local validity and therefore not important for us to be aware of and understand. We can avoid going into the discussion of relative versus absolute values by grasping the fact that the values of our culture are the values by which we must live if we wish to enjoy the benefits of our society to the full and develop our individual potentialities within that society. For us the values of American culture have the validity of absolute values, for no effort to assimilate another culture can be altogether successful and the loss entailed in the effort is probably greater than the gain. The example of Lafcadio Hearn is not one to be followed. Moreover, it is clear that those potentialities of the individual which must be realized to achieve the good life are realizable only within a society. Therefore, it is of cardinal importance to build one's habits and attitudes in accordance with the ruling values of the culture to which one belongs. And if that culture is to flourish, it is necessary that the leading classes be educated to have a conscious grasp of what the values of their culture are. When the leaders of a culture lose their comprehension of their ruling values, that culture begins to disintegrate. For them a "dark" age begins, which can be dispelled only by the conscious attainment of a new set of values or a return to the old in however modified a form.

It will further be objected that a knowledge of the ruling values is impossible to teach, since there is no agreement about what they are. The answer is that there would probably be more agreement if the faculties of liberal-arts colleges turned their attention to the

ethical foundations of our culture instead of devoting their lives to specialties of dubious value. Let us see how precisely we can define these values and what measure of agreement can be reached concerning the definitions. The ruling values of Western culture are freedom, justice, truth, love, adventure, and peace. It will be objected that these are Platonic absolutes. I do not interpret them as such. I take these terms to be the names of classes of human desires—desires which are constantly felt by men and women and which have made Western culture what it is. The concrete individual desires operate in all but an infinite diversity of circumstances with many immediate objects and in various degrees of intensity. The abstract concepts operate in our culture as a set of ideals to be worked and fought for. As ideals they owe their validity to the fact that they generate the kind of desires which in our culture lead to the highest development of the individual's innate potentialities. This last is true because our culture has been built up through the course of centuries by men who themselves were dominated by these kinds of desires. As a result, the avenues which have been opened up for the realization of the individual's potentialities in our culture can be traversed only by men who use the ruling values of our culture as their guide and the paraphernalia of our culture as their vehicles.

Let us consider these abstract values individually. Freedom means the class of desires directed toward making one's own decisions. It is based directly on the assumption that man can make free choices and that it is good to make them. The ideal of freedom in Western culture has always meant the ideal of enabling men to make decisions without the restraints of any kind of external compul-

sion. In this context freedom means more than the mere absence of evil, e.g., freedom from want, from tyranny, and the like. It means the positive value of making unhampered choices as far as is humanly possible. Justice is closely related to freedom. It means that each man should be allowed to make free choices as far as he can without hindrance from others. It implies an equality among men in this respect. It is as bad for X to injure Y as for Y to injure X, since the freedom of each will be impaired. The fact that X is rich and Y is poor, that X is strong and Y is weak, is regarded as irrelevant in the Western tradition as it has evolved from its Jewish and Greek origins. Truth as an ethical ideal is also closely related to freedom, since the choices one makes should be based upon truth. The whole methodology of science is implied in this value, and our universities are dedicated to it. Love is the sum of human desires for the welfare of others and, like the other values, is based on the assumption that the individual can make free choices. It goes hand in hand with justice, for without love the values of justice can hardly be achieved in practice. Adventure is a term which may be used to designate the class of desires the object of which is change from a present good to a greater good, i.e., the desire for progress and the like. Tennyson's poem "Ulysses" is essentially a poem on this value. Samuel Johnson expressed the opposite conception when he said that all change is in itself evil. The dominant desires of Western man have been for change, and Thomas Jefferson's attitude toward revolution is closer to our tradition than Johnson's. Peace as a ruling value of Western culture is not the other-world peace of Christian asceticism, or the mystical peace of oriental religions,

or yet the peace of slavery in despotism. It is the harmony between the other values—a harmony which I have tried to indicate somewhat in the preceding remarks. It is not opposite to change; but, without peace, the change might be a bifurcation of values with a resultant loss. Peace is the integrating value, consisting of the concrete desires to balance one's desires so as to hold one's activities and emotions in a dynamic yet stable harmony. It is worth noting how all these ethical values are at the very heart of the Christian tradition. In this sense ours is a Christian culture.

It will be objected that, though these values have frequently been influential in Western culture, they have by no means been the dominant values; and, in fact, their opposites—power, greed, pride, and indifference to or perversion of truth—have dominated Western culture. These desires are common to all mankind, but they cannot be the foundation for any culture. Where they dominate, men cannot work together toward building up good lives for the members of the group. The world of *King Lear* is a world of this sort, and Shakespeare's tragedy is to some extent the dramatic representation of this truth. The evil overcomes the good, but it is self-destructive, and the good and bad are swept away together. Whenever Western culture has turned aside from its true values to these, it has retrogressed in the direction of a cultureless congeries of struggling individuals, suggestive of Hobbes's state of nature. The ideal values are the creative forces, their opposites the disintegrating forces. The narrow margin by which the ideal values have dominated in the past may well cause us to view the future with concern. But the record of the past shows that, in spite of constant and flagrant denials of these

values, they have dominated sufficiently to keep Western culture going. It is worth noting that the ideal values have been influential even where they are disregarded. Professor Tawney points out that, although the church's condemnation of usury was frequently disregarded in the Middle Ages, still the church's attitude was dominant. In the same way, individuals in America constantly disregard the ruling values of Western culture. But these *are* the ruling values of our culture; there are no others which command our allegiance, which we embody in our institutions, for which we educate.

These remarks should make fairly clear what I mean by saying that a knowledge of the ruling values of Western culture should constitute an essential part of a liberal education. I do not, of course, regard this analysis as final or even as adequate. But it is, I maintain, a primary responsibility of students in the humanities and the social sciences to come to grips with the issues raised by such an analysis. We should labor at the task of making the analysis more perfect, and we should test it against the evidence of history, psychology, anthropology, and the like. The perfected analysis of the ethical foundations of our society should then be made the cornerstone of the liberal-arts curriculum.

The fifth knowledge which our students should derive from a liberal education is a knowledge of the possibilities of human life. It is not enough to know the abstract ethical values of our culture. It is also necessary to know how these values have been realized in the diversity of human life as recorded in literature, both historical and imaginative. The man whose notions of what human life holds are derived solely from his own observation is a poverty-stricken indi-

vidual compared to the man who has learned from literature the ranges of human capacity from grandeur to degradation. This is especially true of the ordinary high-school graduate of America, whose conception of life is that it consists of a limited range of cheap amusements, sex, marriage, and making money. Our problem is to reach this high-school graduate at a low enough level and bring him to the point where he can see that it does him good to know that such persons as Socrates and Lincoln have lived, that Othello and Lear might have lived. The man who has viewed life through the eyes of Homer or Milton, Fielding or Thackeray, is no longer what he was. He may not approve of the characters, the actions, or the sentiments expressed in the works of these authors. But he has been confronted with new possibilities, which he will use thereafter in judging his own milieu. He will demand more of life for himself and for his fellow-men; he will demand more from himself. He will know that life has more possibilities than going through the dull patterns that for the uncultivated man must constitute the sum of human existence.

Sixth and last, the student should have a perception of the relationships of the different kinds of knowledge. In the natural sciences he should see the connections between physics, chemistry, biology, and so on. He should grasp the logical relationships between religion, ethics, political theory, economics, and the like. He should see the artificiality of the departmentalization of knowledge in the curriculum of the American college today. It is only by seeing such relationships that he can grasp the significance of what he is taught. Too many students think that *Hamlet*, *Germelshausen*, physics, and the unicameral legisla-

ture are all equally branches of knowledge and presumably of equal importance. What is needed is some knowledge of knowledge.

Only to men and women with these

intellectual and spiritual qualities can the future of Western culture and of America itself be intrusted. For men are free only in so far as they have these qualities.

TEACHING ENGLISH IN AN ARMY AIR FORCE COLLEGE TRAINING PROGRAM

FREDERIC H. WEIGLE¹

When the Army Air Force College Training Program began in April, 1943, the English department faced a three-fold problem. It was necessary to decide what objectives should be realized by the aviation students, what pedagogical methods should be used to attain these objectives, and what the content of the course should be.

OBJECTIVES IN ENGLISH

A careful analysis of the English activities required of the students as potential officers resulted in the formulation of the following objectives for the English course: (1) development of speech techniques used in military situations, (2) development of the ability to write military reports, instructions, directions, and surveys, (3) development of correct grammatical usage in writing and speaking, (4) development of reading skill and comprehension, (5) development of vocabularies in all phases of preflight training, and (6) development of note-taking techniques.

An examination of the English activities which the students actually performed in their daily routine of training demonstrated that each of these goals

had to be realized as rapidly as possible. Officers are teachers. They are obliged to be proficient in each of the fields of English which are set forth in the objectives.

Having decided upon the goals to be reached in English, the department then decided upon the content of the English course to be presented. The following fields seemed to be essential: oral composition, written composition, grammar, reading techniques, special training in the development of vocabularies used in aviation, and instruction in the spelling of these vocabularies. At first glance, such content for an English course might appear to be somewhat traditional. But the objectives which were set altered considerably the traditional subject matter and the pedagogical procedure used in presenting the content materials.

The members of the English department established a set of teaching techniques in each of the fields of English which were offered. It was necessary to create some original teaching materials because no textbook could be found which would attain fully the ends set forth in the objectives.

*The speech unit.*²—One member of the

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² None of these units of the English program is static—each one is subject to constant revision to

department assumed the responsibility of preparing ten assignments in speech for aviation students. Each speech assignment concerned directly some speech activity which the soldier is called upon to perform in his regular line of duty. The speech lessons which were discussed and adopted by the department were mimeographed for the use of the students.

One assignment in these speech lessons gives the student practice in reading orders intelligibly. Another project teaches him how to read a passage of technical prose and how to define terms contained in the passage. A third exercise provides an opportunity to explain a military map or chart in hand. A fourth speech unit teaches the potential officer how to explain some aeronautical operation by the use of a diagram on the blackboard. A fifth exercise requires a soldier to explain what is to be done on a reconnaissance mission. Yet another unit provides instruction for giving a talk on a military subject before some civilian group. It is apparent that each of these speech activities has potential use by aviation students in their projected routine of army duties.

The composition unit.—The same English instructor prepared lessons in composition for aviation students. Of the lessons which he wrote, the members of the English department selected ten to be presented. Again, a close integration of composition with the daily functions of the detachment was established. In each lesson the soldier is taught how to write a particular type of composition which he is called upon to perform as an aviation officer. One lesson teaches him how to write a summary of some military article. Another unit instructs him how

to observe and report incidents clearly in the order of their happening. A third project directs him how to write instructions on making something, such as a litter or emergency splints. A fourth exercise provides practice in writing instructions on how to do something, such as making a cot, or saluting correctly, or resuscitating an apparently drowned person. Another composition lesson teaches a student how to write a military report on a bombing mission.

The grammar unit.—Another English instructor prepared the exercises which were to be used in grammar. Of the practice exercises which were composed, the department selected nine for presentation. Each of the lessons is integrated with the subjects which the student is studying in his other academic courses. For instance, in learning how to write complete sentences by identifying the subject and the predicate, the aviation student is given an objective grammar exercise containing sentences from the field of meteorology. He is asked to select the simple subject and the simple predicate from such sentences as the following:

1. There are three main methods of heat transfer by air currents.
2. Conduction is the transfer of heat from warmer to colder matter by contact.
3. Convection is the transfer of heat by air currents.
4. Radiation is the means of transfer of energy in the form of emitted waves as in the case of radio waves or light waves.

The teaching of grammar is primarily functional. The aviation student learns correct usage by repetition in actual speech and composition activities. The aim is to eliminate the common errors in grammatical usage, such as the incorrect use of the nominative and objective cases of pronouns, the incorrect use of verb

meet the improvements recommended by the English department and to meet the changes required by military regulations.

forms, and the misuse of adjectives and adverbs. Because of the fact that the teaching procedure is functional and is integrated with his aviation activities, the soldier-student shows surprisingly rapid progress in eliminating the common errors.

The reading unit.—A fourth English instructor assumed the task of preparing instructions in reading skill and comprehension. The objective decided upon was to teach soldiers how to read fairly rapidly and yet understand and retain the facts presented. A series of mimeographed instructions on how to read was prepared, followed by reading exercises with objective tests that measured reading time and retention. The students are given a carefully prepared lecture, at the beginning of their English course, on the urgent need for reading comprehension and skill. During their first week of instruction, they are given the Whipple Reading Test. The scores which they make are carefully explained to them so that they will know precisely what degree of reading skill and comprehension they possess at the beginning of their academic program.

After the Whipple Test has been given, the students perform the ten reading lessons which provide the reading exercises in the course. Some of the lessons contain objective tests measuring the soldiers' reading time and retention in the particular lesson. In this way the aviation students are kept constantly aware of their improvement in reading ability. In the final week of the English course the students take Form B of the Whipple Test. They compare their score with the score they made on Form A at the beginning of the term, and thus they are able to discover their individual improvement in reading ability.

The vocabulary unit.—In attempting

to develop the special vocabularies required of aviation students, the English department requested each of the five other departments to submit a list of terms essential for progress in the study fields of physics, geography, aviation, meteorology, and civil air regulations. In order to develop vocabularies in each of these courses, the students are requested to devote each of their speech assignments to some topic taken from one of these fields, and they are requested to select for each composition assignment another subject from another of their academic courses. The soldiers are thus given an opportunity to use those terms fundamental in aviation. Furthermore, special instruction is given in the spelling of the list of words presented by each department.

To illustrate, the physics list presents such words as "aneroid," "parabola," and "miscible." The geography list presents such words as "seismic belt," "Mercator's projection," and "fractostratus." The glossary of aviation terms presents such words as "adiabatic," "burble," and "vector."

LABORATORY AND DIRECTED-STUDY METHODS

Because much of the time of the aviation student outside the classroom is devoted to military drill and physical training and actual flight training, English, as well as each of the other academic courses, is taught quite largely in the classroom by directed-study and laboratory methods. This procedure requires that each lesson be carefully planned beforehand by the instructor. The aim and the scope of each lesson in English are presented either on the blackboard or on a mimeographed sheet. Such a practice is possible because the English department maintains a detailed syllabus.

Consequently, students may progress from lesson to lesson as rapidly as their ability permits; but, nevertheless, both the teacher and the student will know what goals have been reached in the five months' course. Such a procedure means that some students will cover less material than others in a given period of time, but that whatever material the students cover is thoroughly mastered. This policy follows the stipulated desire of the officers in charge of the College Training Program, who have requested that the academic program should emphasize a mastery of the course content rather than a coverage of a specified amount of subject materials.

COMPARATIVE IMPRESSIONS

It should be apparent that, although the course in English in the College Training Program at Eastern Oregon College presents the traditional phases of oral composition, written composition, grammar, reading instruction, and vocabulary development and spelling, yet, nevertheless, the objectives to be realized in English for aviation students materially alter the conventional subject matter and the customary pedagogical methods. Although each of the English instructors has taught English for a number of years, yet none of them has taught such an English course before.

What is the fundamental difference which necessitates the changes in teaching methods and materials? The primary condition which underlies all the changes is the urgent need for preparing a selected group of young men in a comparatively brief period of instruction to become proficient in the various phases of training to be aviation officers.

This fact means that the English department can concentrate all its efforts on the teaching of a restricted group of

men, all of whom need and wish to achieve the same goals in English. Such a teaching situation both clarifies and codifies the objectives to be realized, the methods of achieving these ends, and the materials used in teaching.

CONCERNING OBJECTIVES

For instance, the six objectives in English as set forth earlier in this article are more specific and more immediately achievable than the pre-war goals in English which were maintained by the same instructors. In peacetime, instructors were obliged to teach English to both men and women who were potential doctors, nurses, stenographers, accountants, farmers, businessmen, tradesmen, or what have you. Consequently, the objectives to be reached in English composition, speech, reading, and vocabulary became so all-inclusive as frequently to be vague and indefinite.

It may be said that in any field of work there are certain fundamental tools which one must master before acquiring special skills. But, while the student is learning to master the use of these primary tools, is it reasonable to leave him ignorant of the way these tools will be used in the special work he intends to take up later? If it is possible to name any skill as fundamental or general, then why not teach it as an integral part of the particular profession or trade which the student intends to enter? Such a procedure would seem to be only economical.

Furthermore, the Air Force instructors have learned another fact about objectives. Goals that are functionally specific and immediately achievable are eagerly received and earnestly worked toward. The Army isn't training bombardiers to fly over a city and drop bombs just anywhere. It trains men to

fly for a target and hit the bull's-eye. So do the Air Force instructors in English. When these instructors return to civilian teaching, they will know much more about the value of setting up objectives (targets) that can be hit.

CONCERNING METHODS

They will also know much more about developing teaching methods that are precise and that are constantly evaluated and re-evaluated. The aviation instructors have found out that teaching devices which are functional are attention-holding, interest-building, and economical. The laboratory and directed-study method of teaching English, described earlier, has proved to have certain definite advantages. It permits the teacher to know more precisely the needs and interests of each student, in what he is proficient and in what deficient. Such knowledge on the part of the teacher results in the speedier and more effective teaching of each individual student.

The English teachers have also discovered that the laboratory method greatly lessens the wastefulness of learning by trial-and-error. The teacher can make certain that each man sets up correct learning habits in the beginning. And, finally, the laboratory method emphasizes a thorough mastery of the course content rather than the coverage of a specified amount of content. And

this means that, however little or however much an aviation student has learned, he has mastered it. He has achieved mastery by establishing correct habits at the start and going on from there.

CONCERNING MATERIALS

The instructors have also learned that the materials used in English do arouse interest and hold attention when they are integrated with the work which the student is doing in his regular line of duty. He will try earnestly to use correct verb forms if the exercise requests him to present information about the Allied invasion of Sicily or the Russian drive on Kiev. He will be particular about his punctuation and sentence structure if he is asked to write directions on how to start an airplane engine or how to make a side-approach landing. These materials are part of his official business. In his business he likes to be expert.

And, finally, the English instructors in the College Training Program at Eastern Oregon College are grateful for the opportunity which this Army Aviation Student Training Program has given them to re-evaluate traditional objectives, methods, and materials in the teaching of English. They are grateful also for the opportunity of formulating and experimenting with some few specific pedagogical goals, procedures, and devices in the teaching of English for aviation students.

THE ARMY AIR FORCE ENGLISH PROGRAM AND THE SCHOOLS OF TOMORROW

GRANT H. REDFORD¹

An Associated Press dispatch from Washington, August 7, 1943, quotes President Emeritus of Yale, James Rowland Angell, as saying: "The American school must be readjusted to the world of tomorrow without sacrifice of the old disciplines." Perhaps the world of tomorrow has already come, for those schools engaged in the Army and Navy college training programs. Perhaps those schools met tomorrow when they adjusted to the new and challenging military requirements. Those schools, of course, which have made no adjustment have tomorrow yet to meet.

An examination of the Army Air Force pre-flight training in English may indicate the advisability of some of its ideas being made a permanent part of the schools of tomorrow.

The first thing the AAF training program recognizes is what many schools may agree to in theory but very few do anything about—that communication, without which there can be no leadership—or followership either—consists of writing, speaking, and reading, the three skills functioning together. The AAF recognizes the interrelation of these three elements and directs that they be taught, not as writing, speaking, and reading, but as *communication*.

The course calls for frequent themes

to be written on technical subjects; one-third of the class time to be devoted to talks, also on technical subjects; an increase in speed and comprehension of reading, to result from assigned readings, both technical and inspirational; and approximately forty students in each class.

It is obvious that in the hands of a teacher without the vision of what communication comprises and the ability to teach it the difference between the regular English program and the one outlined by the AAF is one of geography. Where, before, the subjects writing and speaking were taught in separate rooms with separate teachers, now they would be taught in one room with one teacher.

To provide the right kind of teachers was, and is, the second problem in any adjustment to tomorrow's world. Some schools have neglected this.

School administrators saw the "assignment" of trainees as a means of utilizing a faculty, many of whom faced idleness with a decreasing normal enrolment. Departments read with eagerness the subjects to be taught under the Army outline. They received a new and vigorous lease on life if their subject was included.

English was included, of course, and department members relaxed in the new security. But what about the speech included with the English? Did that mean that the speech department was to share in the new lease on life? Certainly not! English was English, and the department members could handle whatever speech

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was needed. And readings? Naturally. Always readings—selected readings. And so for these schools the demand of the military program was one of simple geography. In one room instead of two, the old teachers taught the old stuff with “speech” thrown in.

In some instances literature teachers who had written nothing more than some term papers and a thesis, and who abhorred journalism as plebeian, now began to teach writing which had for its purpose simple, direct, and accurate communication. They, who as a group “looked down” on speech teachers, began teaching simple, direct, and accurate speech. These same teachers also began to teach the principles of reading comprehension and speed.

That such was not, and is not, so in all schools, or even in the majority, is undeniable. But that some schools with English and speech departments have not invited the co-operation of the speech teachers is also undeniable.

That this attitude characterized some schools is borne out by an AAF inspector who reports that no adjustment took place, or has taken place, in too many. The three general responses of schools in his division were reported as these:

One group expressed their attitude this way: “Education is our business; training soldiers is yours. Let us not mix departments.”

The second group took the attitude: “It can’t be done. Forty students in a class to give speeches, study reading, and write themes! Who do they think we are?” Of course they spoke within the department, because everyone agreed that “with enrolment prospects the way they are, we can’t turn anyone away.”

The third and, the inspector indicated, the largest group said: “We’ve a war to win. If the military officials see a need

for this program, we are for it. Anything to win the war, and quickly.”

In this last group, teachers set about developing a philosophy, if they lacked one, and methods of teaching the skills involved in communication. As they attempted to apply their philosophy and methods, they attempted also to inculcate a philosophy of leadership and to show how adequate mastery of communication is foundational to the exercise of leadership; they attempted to develop appreciation of the democratic way of life through carefully selected written material from leaders of our past and present.

If the selection of capable and enthusiastic teachers was the second problem in the new adjustment, the third naturally was the selection of an adequate text. Those English departments which lacked a philosophy of what communication comprises and of how to proceed to its teaching began a frantic search for a text which would cover composition, speaking, and reading.

The publishers, more frantically as they visioned wealth from new students, tried to sell one. They phoned, wired, or visited. They had either “just the right one” or were in the process of publishing one “especially for the wartime needs.” The most recent “written-especially-for-the-military-program” text was announced this week, after most training units have been in operation about six months.

Why should the new program cause such a stir over a text? What has been the matter with the hundreds, probably thousands, of texts previously published? Why were none of them, or precious few—I can recall two which in different ways make the attempt—adequate to the simple problem of teaching communication?

This throwing of an analytical spot-

light on our teaching materials constitutes the third contribution of the AAF English program to our schools.

The urgency to prepare "new" texts raises questions. Have our approach, materials, and methods been wrong? Have we been teaching too much? Too little? Have we been padding our class hours with superficial "make-work" exercises? Or is the new program just a fill-in until peace comes, and we can return to the old familiar texts and practices? These questions require answers if we are to meet the future intelligently. Either our old materials and methods have not been adequate, or the adjustments to the military course are only temporary.

Whether the adjustments are temporary will depend on whether they achieve their objective—that of developing requisite skills for leadership in officer material more effectively than did the old methods. If they develop war officer leadership, they will provide peacetime leadership—a quality we need, and urgently.

Many observers, including hundreds of students who have experienced training under both procedures, favor the recent developments in methods and aims of training. They do so for two reasons: first, the need for ease and accuracy of communication is immediate and demanding; and, second, the student is able to see how writing, speaking, and reading are co-ordinated and made most effective when unified. Students have the need, and the method of satisfying the need is clear and practical.

The methods and aims are equally applicable to the problems of peace. But can we create in our students an equal urgency to attain peacetime leadership qualities? To fail in this is to fail as educators. It is the spirit which "giveth life."

Of the old texts, few had the philosophy or the materials for these "tomorrow's schools." Very few "written especially for the military program" do much better. They are merely condensations of the old approaches—that to write is to write, to speak is to speak, to read is to read, and never the trio shall meet.

And what about the students under the adjusted procedures? From them and their needs and responses we might note some values which could be amalgamated into tomorrow's schools. Of the first five hundred students tested and taught at the Branch Agricultural College beginning last March, over 50 per cent had had more than two years of college. Approximately half of those had graduated from colleges and universities, including Chicago, Northwestern, Missouri, Kansas, Oklahoma, Montana, Utah, Utah State, Stanford, and Southern California. Two of the group had majored in English. All of the five hundred, except twenty or thirty who had been proclaimed proficient, were sufficiently low in their AAF placement tests to require that they take English. The two things that tripped more of them than any others were inability to read (comprehension and speed, and vocabulary) and the understanding of precise meanings of nontechnical words. An examination of the first themes handed in at the College showed many of the students to be deficient also in ease and accuracy of the use of the written word. Pitifully few—the English majors among the rest—could write simply, directly, and accurately the most elemental of information and ideas.

One English major was indignant at being placed in English. He couldn't have failed the placement test, he maintained. Only his low score in reading and vocabulary, made on tests given by the

school, and his first theme, red-penciled and compared with examples of simple, accurate, contemporary writing on the level of military reports, business letters, and journalistic reporting, convinced him of his lack in English fundamentals. He then confessed that of his many credits in English very few had been in composition and none in the intensive study of vocabulary or the method of increasing comprehension and speed of reading. Not more than four compositions were required during his college course in composition; three of them were short; and all were read by a reader who penciled an occasional misspelling and gave him A—.

The other hundreds of pre-flight students have followed the same pattern of weaknesses on a slightly declining scale, as their educational background has been less. Many of the last group of AAF enlistees have been members of the Army for several months; some have received decorations for accomplishment in combat.

Because the AAF college training program has only the one justification of qualifying the men for their future military leadership and responsibilities, some were asked to evaluate their pre-flight training at the Branch Agricultural College in terms of what they met at the classification center. Here are extracts of two answers representing groups who studied at, and left the college at, different times.

SANTA ANA, CALIF.
May 30, 1943

DEAR MR. REDFORD:

I am writing to you as requested, in regard to the English material covered in the examination given here for the classification of aviation cadets. The material in those exams is necessarily strictly confidential. My only suggestion for improvement of your present course is that you give more practice in reading comprehension of technical material. I believe prac-

tice in giving talks is essential inasmuch as it develops one's confidence which is so necessary in air crew training.

I think I express the sentiments of Squadron One when I say that . . . the training we received there was second to none in comparison with other C.T.D. (College Training Detachment) groups.

. . . . The percentage of men eliminated in classification was unusually small. I don't know of anyone who was disqualified in the mental examinations.

SANTA ANA, CALIF.
June 25, 1943

DEAR MR. REDFORD:

I am writing in accordance with your request that I find the most necessary phases of English and grammar required here at Santa Ana.

First, I suggest that you stress reading speed and comprehension on technical subjects.

Secondly, develop public speaking.

Occupying third place is the education applying to words (vocabulary) and general English construction.

Finally, may I suggest the teaching of good penmanship?

In the order mentioned I do believe these to be necessary.

This can therefore be said about the students: Even where they have received training in notable colleges and universities, they were weak in the fundamental skills of communication and in the co-ordination of the skills. They had had little or no training in vocabulary-building and reading comprehension. And they feel the need of *more training* in most phases of their English, *even after completing an intensive preclassification course* at Branch Agricultural College.

From what has been written the following conclusions are made:

Too few teachers comprehend the indivisible elements of communication and are competent to teach them as such. There are too few such teachers because

they have not been taught by schools, or themselves, to write, to speak, to read—to communicate.

Too few colleges are so organized that the three elements of communication can be taught as a unit. Too many college curriculums are only departmental "courses offered in the catalogue." *An appalling number of colleges and universities graduate students who cannot read, write, or speak their native tongue.*

Too few texts, like too few schools, realize that ease and accuracy of communication are the only justifiable end products of study devoted to language.

Formal study of vocabulary and reading should be made a part of every course devoted to written and spoken communication.

The "schools of tomorrow" will have to adjust in these matters or remain, ineffectually, the "schools of yesterday."

COLLEGE AND THE STUDENT

I accepted the college curriculum as it was, without wasting any time over whether it might be better or worse. It was my business to saw wood so long as there was any wood to saw, whether soft or hard. Now, after the lapse of years I can take a saner view of a classical education than when I was in the midst of acquiring it. I have no regrets for the five or six years I spent on Latin and Greek in school and college. I do not feel that the long time was wasted. Destined as I was to become a professor of English (hear, hear) and to follow to some extent a literary career, I am glad I could cast my anchor in the two great ancient literatures which have made a large contribution to the moral and intellectual ideals on which our modern civilizations have been built. What would be now, I ask myself, my outlook on life and literature had I no direct knowledge of Homer and Vergil, Demosthenes and Cicero, Plato and Aristotle, Thucydides and Tacitus, and above all, no knowledge of Greek dramatists? I wonder just how I should have got on without this knowledge.—WILBUR L. CROSS, in *Connecticut Yankee*.

The principle of differentiation is as applicable at the college as at the high school and elementary school levels. Abler and more ambitious students should, especially during their last two or three years in college, receive the type of instruction best adapted to their special needs and aptitudes. If they are forced to go the pace of less able students, they are bound to lose interest and thus fail to make the progress they might otherwise make.

But the principle of differentiation need not carry with it the implication that students headed for specific vocations and professions after leaving college should, on that account, undertake radically different programs of study. Certain basic prerequisites for admission to graduate schools must, of course, be satisfied, and certain other courses may contribute directly to vocational proficiency. But all college students should be urged to devote as much as possible of their college course to the acquiring of a liberal education, whatever their plans for the future.—THEODORE M. GREENE, in *Liberal Education Re-examined*.

ROUND TABLE

V-12 ENGLISH AT DUBUQUE

The experience of the University of Dubuque with its V-12 unit may be of interest as showing how the students reacted to the experiments introduced in their work in English. In the program of reading the students were sent to the library to read the lives of great naval commanders and stories of the sea. Most remarkable was the enthusiasm aroused by Southey's *Life of Nelson*, and student after student declared that it gave him the best account of the ideals which should inspire an officer in the Navy. Of the stories of the sea, the favorites were those of Cooper, Conrad, and Captain Marryat. Of these, the rough and tough heroes of Captain Marryat were welcome to students who like life in the raw.

The major emphasis was placed on public speaking. With the aid of an experienced radio technician, a microphone and an amplifier were set up in the office of the English department, and every student was given the opportunity of sending a message to his mates in the classroom. The use of a live microphone helps to overcome the deadly "mike" fright, and actual broadcasting will lead to a solution of the difficulties associated with this type of public speaking.

Fortunately, the giving of commands could be presented by men who had seen service at the front. The classroom resounded with "Forward—march! Compane—halt! Red squadron—scramble!" Especially fine was the explosive utterance of "HARSCH," which is the orthodox—or shall we say heterodox—pronunciation of "March."

At every step the English department had the co-operation of the Naval officers in charge of this unit. As prospective officers the men were called upon to make the brief sort of speeches which officers may be called upon to make to men in the Navy and to the general public. For this purpose the English sections were organized as service clubs. A student presided at a meeting of Rotary or Kiwanis or Lions or a public assembly. Speeches of introduction were made presenting visiting dignitaries. Tributes were paid to men who had rendered heroic service to their country. The essential purposes of the V-12 program were explained to businessmen, high-school students, and parent-teachers' associations.

The greatest enthusiasm was aroused by the round-table discussions. In one class the future government of Italy was discussed, and a decision was reached as to what to do with the House of Savoy. In another there was a heated discussion of the problem of universal military training for American youth after the war. Educators would have been delighted at the way V-12 students discussed the strong and the weak points of the V-12 program with the same show of authority and the same acrimony which characterize many discussions of educational policy.

But the officers of the Navy are to be cultured gentlemen as well as naval specialists. For this purpose students visited the local art galleries and museums, they listened to great speakers, they attended concerts, they wrote criti-

cal reviews of motion-picture plays and radio programs. Every student examined the two hundred and forty photographs in Hielscher's *Italy*, in order that he might have some knowledge of the beauty of the Italian scene and a definite knowledge of the terrain in which some of the most critical action of the war will take place.

The finest part of the work comes from the men. Work is always handed in when due. There are practically no absences. And in this educational utopia the instructor is treated with unfailing courtesy—there is a "Sir" in every sentence. With one accord the men express their gratitude for learning to speak in public, and many declare that for the first time they are in English classes where the practical is placed first. The success of the V-12 program at Dubuque is in large measure due to the leadership of the commanding officer, Lieutenant C. C. Duns-moor, who has united in his position the best traits of a trained educator and an officer of the United States Navy.

HERMAN S. FICKE

UNIVERSITY OF DUBUQUE

THE FRESHMAN ENGLISH SITUATION AT UTOPIA COLLEGE

[EDITOR'S NOTE.—The following letter was sent *College English* by its recipient, who felt that our readers might be interested in the way Utopia College is meeting the wartime demands for reform in our field. The Editor agrees.]

Mr. Arthur M. Coon
Beloit College
Beloit, Wisconsin

DEAR MR. COON:

In answer to your inquiry, I should begin by explaining that the English situation here was investigated recently, because of many wartime complaints that

graduates could not use their own language effectively. Special attention was given to Freshman English, since that was the one course everyone took, and the one which should affect primarily the English used by graduates.

Findings were surprising. The investigators discovered so much wrong with Freshman English that they have not yet got around to doing much about the advanced courses, and perhaps even think that unnecessary.

Almost at once they came to the conclusion that spoken English should be returned to its logical position in the English triad of reading, writing, and speaking. It had been captured by another department where it was taught as a relatively empty technique, and to only a handful of freshmen. (Reading also had been neglected, but not so badly, and a tendency was already under way to restore it to its former importance.)

Next, the investigators gradually came to realize that the course in Freshman English ought to reign as queen of the department's offerings, instead of being treated as a slavey stepsister. Though it was the basic and universal course in English, it got the least favored treatment. Everyone agreed that freshmen were the hardest students to teach, and English the most difficult and exhausting subject to teach them; and that the difficulty was increased because Freshman English was a required course, and especially unpopular with men. Presumably, therefore, sections would be small and at pleasant hours, the number of students per teacher would be low, and the best and most experienced teachers would be assigned to this difficult and highly important job.

Precisely the opposite was the case. Sections ran as high as thirty-five students. Eight o'clock and Saturday hours increased student dislike of what seemed

to them a disciplinary course in the first place. Teachers had as many as three or even four sections, yet were expected to prepare fresh and interesting material as well as mark many themes, all the while treating 100 to 140 students "as individuals"! Crowning absurdity of all, this work was assigned to the youngest and least experienced persons in the department; who were not only least effective as teachers, but also least efficient in coping with so heavy a load.

When the investigators came to this realization, they knew they had gone a long way toward answering the question of why Utopia graduates could not use their own language effectively. Some of the reasons lay outside the college, certainly. But equally as certainly Utopia College, at the very time it was blaming home influences and high-school training, was failing in its own English job. And this in spite of the obvious and hitherto occluding facts that Utopia's teachers were excellent, and its curriculum apparently adequate.

Before making recommendations to the administration, however, the investigators thought it logical next to probe into the causes of these conditions, in hopes of being able to suggest treatment that would get at fundamentals rather than merely symptoms. They asked, therefore, a number of questions, of which the following three and their answers appeared to be most revelatory:

QUESTION 1.—Why are sections in Freshman English so large?

ANSWER.—It's cheaper to deal with freshmen on a mass-production basis.

QUESTION 2.—Why are teachers with the least experience given this work that calls for most?

ANSWER.—Again, it's cheaper. Young teachers cost less per section, and there are more sections of Freshman English than of any other course.

QUESTION 3.—Why are teachers burdened with three and four sections of Freshman English?

ANSWER.—Partly for the reason given in Answer 2, and partly because the older teachers quite understandably dislike to teach so burdensome and inefficacious a course. They push it off on the junior instructors, who cannot help themselves.

The investigators thereupon made the following recommendations to the administration:

1. Classes in Freshman English must never exceed nineteen students.
2. A full-time teaching load in the English department shall consist of twelve hours of work, of which no more than half shall be Freshman English.
3. Everyone who teaches in the English department shall teach at least one section of Freshman English, but no one shall teach more than two.

When the administration received these recommendations, it was shocked at the prospective expense, pointing out that four more sections of Freshman English would be necessary, at a total cost of nearly three thousand dollars. Nevertheless it expressed itself as believing firmly in the Utopian Way, and willing to find the money somewhere if it was really necessary. But it wanted to know why these recommendations were made—particularly how the investigators arrived at the figure of nineteen as a maximum for a Freshman English class.

The investigators stuck firmly to their guns, and said that the expense was really necessary if the college was to do a job worth doing in English. As a matter of fact, they insisted, Freshman English had been underbudgeted for a long time, and they were only recommending a return to the expenditures made years ago when Utopia college had laid the foundations of its great reputation. As to the figure of nineteen students per section, this had been arrived at by consulting the pooled

experience of many practiced English teachers. There is a point, said these teachers, at which a collection of individuals in an English class seem to fuse into a mass, different in character from the previous collection of individuals, and impervious to the individualized and liberal instruction that was effective before. From this point on, only mechanical and superficial instruction in English could be given.

This was the reply of these experienced teachers to educational testers who offered statistics to prove that students could be taught Freshman English in large sections: "Nothing *significant* can be taught after the class exceeds a certain size. Indeed, it is because we are discouraged by the inefficacy of the course rather than because we are lazy that we have forced the course upon the young instructors. We should be ready and willing to resume Freshman English if sections and load were reduced enough so that we felt our labors were of any humane account."

As for the numerical point at which the change took place, these experienced teachers felt that it was as difficult to define, yet as real, as the point at which a group of persons turns into that quite different thing: a mob. But most of them felt that twenty students were too many. Some pointed out, too, that if spoken English were to be restored to the course, it would be impossible to give sections of over fifteen or twenty sufficient practice in speaking.

The investigators' second recommendation, they explained, was made because Freshman English, adequately taught, is a voracious consumer of time and energy. Many themes must be read, many individual conferences held. Twelve hours of English, therefore, including two sections of Freshman English, was felt to be the equivalent to the

fifteen hours which was the average load in subjects such as Latin and history.

The third recommendation was made because teachers from departments with few freshmen were monopolizing the advanced courses with which the programs of the younger English teachers should have been varied and lightened.

The plan is working out well. Students and younger instructors, naturally, are enthusiastic. The older professors find that Freshman English is quite pleasant to teach when there are only fifteen to eighteen students in a section. Moreover, and rather unexpectedly, fewer students are flunking out of college, because the English teachers in their numerous conferences are able to act in useful advisory fashion. And fewer students are discouraged from going on to advanced work in English by their initial experience in the department. Because of these facts, and because a few advanced English courses had to be eliminated, elections in the remaining ones have swelled to a gratifying extent.

Even the professors from other departments are satisfied. Freshman English in small sections has turned out to be not a chore, but a pleasure, and they have been able to get acquainted with freshmen and so secure some enrolments for their own advanced courses. But best satisfied of all is the administration. Though the cost of instruction has gone up for Freshman English, it has gone down to nearly the same extent for advanced courses. More important, complaints about the quality of English accomplishment have ceased.

Utopia College is doing its English job again.

Sincerely

THOMAS HYTHLODAY
Department of English
Utopia College

ARTHUR M. COON

BELOIT COLLEGE

CURRENT ENGLISH FORUM

CONDUCTED BY

PORTER G. PERRIN, ALBERT H. MARCKWARDT, J. B. McMILLAN, AND JULIUS C. BERNSTEIN

Should auxiliary verbs such as "is" or "are" be capitalized in a title?

A. P.

Yes. All handbooks and stylebooks seem to be in unanimous agreement that all parts of a title should be capitalized except articles, conjunctions, and prepositions. A brief search does not give a title with *is* or *are* as an auxiliary; but, if an auxiliary was needed, it would be capitalized as when it is a full verb ("This Is My Best") or as the auxiliaries are in "Who Could Ask for Anything More?" or "What You Should Know about Army Ground Forces."

The following sentence appears in a recent translation of Montaigne's "Essays": "There never was a street porter or a silly woman who did not think they had enough sense to take care of themselves." Would the conflict in gender justify the use of the plural pronouns?

E. D. H.

There are two common ways of getting around our lack of a singular pronoun of indiscriminate gender: the use of the masculine *he, him, himself*, which has recently been the usual formal solution; and the use of the plural, as in the sentence quoted, the usual colloquial solution. The occurrence of the plurals in a translation of Montaigne suggests that the more convenient and natural colloquial solution is regaining the literary standing that it lost in the nineteenth century. In the eighteenth century its use would have raised no question. (See Curme, *Syntax*, pp. 552, 557-58.)

In the sentence "I am surprised that the culprit is supposed to be me," is "me" correct, and what is the rule that applies?

M. R.

This sentence also raises the question of levels of usage—for we shall have to go by usage rather than rules. Probably some formal speakers would use *I* here, after the verb *to be*. But both the need for an emphatic end word and the tendency to use accusative forms in after-verb positions would lead most people to say *me*. (We might be more likely to say "I am surprised that I am supposed to be the culprit," and so dodge the grammatical issue entirely.) There is also the analogy of other infinitive constructions in which *me* would fit even in formal grammar, as it would if the infinitive had an expressed subject, which would be construed as an accusative, so that the complement would also be accusative: "They had supposed him to be me." In any but the most formal situations *me* would be appropriate.

In the sentence, "Every man and boy told his story to the judge," explain the use of "his" after a compound subject.

M. R.

The word *every* in this sentence is the determining factor. *Every* has the effect of rendering one's concept of the subject singular, and certainly the construction *every boy* is implied. Note also that each tells his story, singular again. It might reasonably be argued that *man and boy*, the subject, is plural, grammatically and ideationally; hence the pronoun to follow should also be plural. If this was used, then "they" told *their stories*, and that further change should be made.

Is the sentence "I came nearly getting killed last night" acceptable? If not, why is the tendency to use it so general?

H. M. S.

Obviously, the general use of a construction does not depend on its acceptability. Such "unacceptable" expressions are used in imitation, in ignorance, or out of sheer dogged personal preference; and in time we note that the tables are turned and acceptability comes to depend on general usage.

The sentence given raises two points for discussion:

1. The use of *get* as a passive auxiliary. This use, long current in ordinary speech, seems to be increasing. (See Curme, *Syntax*, pp. 443 ff., on this "actional passive.") This is a typically colloquial construction; and, since the sentence in question is obviously colloquial, the *getting* seems appropriate.

2. The use of *nearly*. Of the two forms of the adverb, *near* and *nearly*, the first is used most frequently in the spatial sense and secondarily for "almost," and *nearly* is primarily used in the sense of "almost." Colloquially, *near* is more common in the latter sense and would seem to me more natural in this sentence. In fact, I would probably say: "I nearly got killed last night." What would you say?

J. C. B.

In analyzing the following sentence from Woolley's "Handbook of Composition," page 24, would you consider it legitimate to call "north" the subject of "is" and call "lake" the predicate nominative: "Farther north is a big lake where I keep my boat. . . ."?

C. P.

This analysis would not be legitimate if the sentence is presumed to have meaning. If "north" is regarded as the subject, the sentence defines north as a lake. But in ordinary discourse north isn't a lake; it is a direction. A poet might call north a lake as a figure of speech, but the sentence is hardly from a poem. Furthermore, if north is defined as a lake, the verb "is" equates north and lake; in the sentence quoted, "is" does not equate; it is a synonym for "exists." The simplest analysis describes lake as the subject of the sentence, which has a special

word order to emphasize the position of the lake. This word order places the adverb "north" in the spot usually occupied by the subject but does not make it the subject. It is never safe to analyze a sentence without considering its meaning.

The following comments from a correspondent supplement the discussion of "don't" in the November "Forum":

"A. Edward Newton, *Amenities of Book-collecting* (Modern Library ed., 1920), page x, quotes Professor Charles G. Osgood as saying: '[The dangling participle is] the second line from the bottom of the page you say, well then' (with a chuckle), 'it don't dangle very far.'

"A nineteenth-century instance appears in Howells' *Rise of Silas Lapham* (RLS ed., 1937), pages 200 and 202 (cf. p. 388): 'It don't stand to reason that she gives the poor *all* the money she gets out of people.' . . . 'I suppose he don't always think of it.' Both speakers, Corey and Sewall, are unquestionably upper-class Bostonians. Although I have not kept a record, I am of the impression that Howells records the expression elsewhere and that James does too—if not with a distinctly Brahmin caste.

"Indeed, I have gathered that 'don't' in the third person singular was the commonly used colloquial form in the 'best' social and educational circles up to at least 1900. It is to be noted that Wilson (whom you quote) and Osgood were on the Princeton faculty. And I know of one other Princetonian who used 'don't' until the insistence of his ten-year-old daughter forced him to give up the habit!

"But another quotation suggests that I may be all wrong; it comes from a man of quite tremendous and seldom inaccurate learning—Professor Oscar Cargill. In *Intellectual America*, page 106, he writes of Norris' *Pit*: 'Laura is not realized at all (the intelligent Boston girl who repeatedly says, "he don't"). . . .'

J. B. McM.

BOOKS

IN BRIEF REVIEW

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

The Stag's Hornbook. Edited by John McClure. With a new section of war poetry selected by William Rose Benét. Knopf. \$2.00.

An excellent critical selection, not an encyclopedia, of convivial and merry verse in the English language, and a few serious sections.

Love Poems, Old and New. Edited by Catherine Connell. Random House. \$1.50.

An attractive little volume with very good poetry "selected and arranged for the occasions of Courtship, Fulfillment, Doubt, Parting, and Remembrance."

Abraham Lincoln. By James Daugherty. Illustrated. Viking. \$3.50.

A handsome volume, plentifully illustrated with fine lithographs made from Mr. Daugherty's own drawings. A long poem replaces a foreword:

"Abraham Lincoln, he who happened to be a little more than another

The average all inclusive type of tolerant democratic man."

The chapters correspond to the six great periods of Lincoln's life: "His Youth, 1816-35," "A Lawyer in Springfield," "Mr. Lincoln Goes to Washington," "1862—Abraham Lincoln Give Us a Man," "1863—A New Birth of Freedom," and "1865—A Man for the Ages." A broad canvas on which both the man and his times are pictured in poetic prose.

Man the Measure: A New Approach to History. By Erich Kahler. Pantheon. \$5.00.

This is an attempt to write history as the biography of man and from it to gain a view of the future of man. Dean Christian Gauss of Princeton has this to say: "In his latest volume, Erich Kahler has given us the spiritual Odyssey of mankind. It is the work of a courageous scholar who has both historical range and philosophic grasp. Above all it gives us profound insights into the nature and destiny of man. It traces the achievements, the adventures and misadventures of the human spirit from primitive times down to this chaotic age of ours in which 'technics and ethics have become in a curious way synonyms.' All told I have found it one of the most

significant contributions that have been made to the comprehension of contemporary civilization and its most pressing problems."

Prize Stories of 1943. Edited by Herschel Brickell. O. Henry Memorial Award. Doubleday. \$2.20.

The editor's Introduction sums up the history of the short story during the last twenty-five years. A short biographical sketch of the author precedes each story. Critics agree that new trends, new themes, and new values in literature first appear in short stories. Often young writers thus receive their first recognition. For these and other reasons this collection of twelve stories is of particular importance. First prize is awarded, the second successive year, to Eudora Welty, for "Livvie Is Back"; the second prize, to Dorothy Canfield for "The Knothole"; the third, to William Fifield for "The Fisherman of Patzcuaro." The editor's discussion of the merits of the stories and of the judges' comments is illuminating. The reader on the alert for new trends, new values, and new writers will be well repaid for a comparative and analytical study of these pieces.

A Treasury of Russian Life and Humor. Edited by John Cournos. Coward-McCann. \$3.75.

The editor says: "In the heterogeneous fragments of this collection I have sought to present such examples of Russian life and thought and literary expression as would together compose an intelligible and progressive pattern of the Russian scene for a little over a century." There are articles, essays, excerpts, and poems by the finest Russian writers arranged by subjects, as biographical, short fiction, etc. A fine volume of 670 pages appearing at a very appropriate time.

Give Us This Day. By Clare Leighton. Reynal & Hitchcock. \$2.50.

This gifted English artist-author has written and illustrated several poetic imaginative books about the English countryside. Although hampered by a new acquaintance with America and restricted by a superficial knowledge of our way of living, she writes a thoughtful appreciation of rural America. Handsomely illustrated—a beautiful gift book.

Tahiti Holiday. By Sydney Graham Babson. Binfords & Mort. \$2.00.

A collection of poems, diary entries, and memories by a recent traveler in the South Seas. Her own impressions of Tahiti, Bali, Java, etc., in 1940. Pleasing, varied, informative.

Collected Lyrics of Edna St. Vincent Millay. Harper. \$5.00.

A beautiful volume printed on specially made paper. Chronologically arranged, it covers all her published poems from *Renascence* to *Make Bright the Arrows*.

The Ten Commandments. Edited by Armin L. Robinson. Simon. \$3.50.

Ten distinctive short novels, each based on one of the Commandments broken by Hitler; written by ten well-known authors, including Bromfield, Erskine, Thomas Mann, Maurois, etc.

American Paddle Steamboats. By Carl D. Lane. Coward-McCann. \$6.00.

A handsome volume for the many readers interested in river books, early transportation, and their effect upon frontier development. Profusely illustrated with Currier and Ives lithographs, woodcuts, etc. By the author of *The Fleet in the Forest*.

Jane Eyre and Wuthering Heights. By Charlotte and Emily Brontë. Random House. \$5.00.

A beautiful two-volume boxed set of these classic novels by the Brontë sisters. Fine woodcut illustrations by Eichenberg. Libraries report these stories among the most popular survivors from the nineteenth century.

My Life in China: 1926-1941. By Hallett Abend. Harcourt. \$3.00.

For sixteen years this *New York Times* correspondent witnessed the making of history in China. His reports enlighten us on many points and give us a vivid picture of the rise of China to a great power.

Top Hats and Tom-Toms. By Elizabeth Dearmin Furbay. Ziff-Davis. \$3.00.

Liberia, established in 1820 as a colony for free American Negroes, became independent in 1847. For three years the author lived in Liberia, where her husband was head of the College of West Africa. She found the descendants of the Americanized Negroes living on the coast with little civilizing influence upon the hinterland. Writing vividly of both coastal Negroes and the residents of the bush country, Mrs. Furbay paints a colorful picture of a slow merging of two cultures and of the exploitation by the whites—the German Nazi in particular.

The North Star. By Lillian Hellman. Viking. \$2.00.

A play script (for reading only) by the author of *Little Foxes*. Time, June, 1941, forty-eight hours

before the German invasion of the Soviet Union. The opening takes place in a village of a collective farm. Troops are reported near, planes appear, and people attempt to flee; there is street fighting, and children are sacrificed in blood transfusions. All the horrors of war.

Twenty Best Film Plays. Edited by John Gassner and Dudley Nichols. Crown. \$3.50.

Complete texts of twenty famous film plays. The prefatory essays, "The Screen Play as Literature," by John Gassner, and "The Writer and the Film," by Dudley Nichols, are significant. Included are *Rebecca*, *Wuthering Heights*, *The Grapes of Wrath*, *How Green Was My Valley*, *Mr. Smith Goes to Washington*, *Mrs. Miniver*, *The Good Earth*, *All That Money Can Buy*, and others. This volume affords an excellent opportunity to see a pattern or spirit in what the public wants.

Wonderings. By John Masefield. Macmillan. \$1.75.

Childhood in England about 1880. Vivid reminiscences, with a hope for the emergence of a better England.

"And never think that poets want the moon;
They want an England better than the last,
An England using to the full its skills,
Not the dead England of our discontent. . . ."

Total Peace. By Ely Culbertson. Doubleday. \$2.50.

What makes wars and how to organize peace? Dorothy Thompson says of this plan: "The strongest and most realistic plan for creating a world police system that will protect all in collective security and protect each even against all." Max Eastman: "I do not see how the question of peace for this planet can be taken up henceforth, except with this first scientific and entirely practical proposal as a starting point."

Rebellion in the Backlands. By Euclides da Cunha. Translated by Samuel Putnam. University of Chicago Press. \$5.00.

Place, Brazil; time, 1896-97. A war led by a religious mystic, recognized by thousands as a Messiah, against the Brazilian government. Guerrilla warfare comparable to wars in China and Russia at the present. The rebellion ended only with the destruction of five thousand houses and all their residents. Romantic history written with the detail and vividness of a novel, it has had sixteen editions in Brazil and has been translated into several languages. Portuguese title: *Os Sertões*.

Spain. By Salvador de Madariaga. Creative Age. \$4.00.

The distinguished author has had an unusual opportunity to know and understand the people and politics of Spain. He once served as Spanish am-

bassador to the United States and has occupied many other important positions. He considers the relationship between the Allies and Spain controversial and politically dangerous. Left, center, and right violently disagree as to the objective truth of the conclusions drawn by the author. The first edition, published in 1930, is now revised to record changes wrought by the civil war. The author says he has criticized the leftists most because the future is theirs. "Spain is one of the key countries of the world, and has close ties with people of half the American continent."

The Complete Etchings of Goya. Foreword by Aldous Huxley. Crown. \$7.50.

A sumptuous volume, including 268 beautifully reproduced etchings. In the brilliant Foreword Huxley interprets the significance, the satire and bitterness, expressed in Goya's etchings. The etchings are arranged in four series: "Capriccios," "The Proverbs," "Disasters of the War," and "The Art of Bull Fighting." An index precedes each series, with caption and commentary by Goya for each picture.

Men, Women and Dogs. By James Thurber. Harcourt. \$3.00.

First collection of the humorist's drawings since 1932. Included are the complete series "War between Men and Women" and three hundred other drawings.

c/o Postmaster. By Corporal T. R. St. George. Crowell. \$2.00.

"This book is wonderful. It reveals everything about our Army in Australia. You don't even have to read between the lines. Corporal St. George (who has been out there a year), discloses every detail from his glamorous departure . . . to life in the steaming jungle." Uninhibited and cleverly illustrated, it has topped the best-seller list.

Mrs. Heaton's Daughter. By Dorsha Hayes. Ziff-Davis. \$2.75.

Mrs. Heaton had wanted to be an opera star. When she found herself with a lovely talented daughter, she hoped vicariously to become a public idol. What developed from this fierce, devastating maternal domination of the mother and tender sacrificing love of the daughter is the theme of this arresting novel.

A Tower of Steel. By Josephine Lawrence. Little, Brown. \$2.50.

The author will be remembered for *Years Are So Long, If I Have Four Apples*, and other books about human problems. This is a close study of four young women—employed—with dependent mothers, lovers in service, or emotionally empty and thwarted lives—young women in the second World War.

FOR THE INSTRUCTOR

Aesthetic Experience and the Humanities. By Francis Shoemaker. Columbia University Press. \$3.50.

The author begins with "Ideas of Aesthetic Experiences Underlying Modern World Literature and Humanities Courses," ideas derived from criticism, psychology, and anthropology. He then explains the contributions to aesthetic theory and practice, first, of the progressive organizations and teachers (N.C.T.E., Louise Rosenblatt, I. A. Richards, and others) and, second, of those who would return to the medieval liberal arts, such as Robert M. Hutchins and the staff of St John's College. The last sections review current practices in the college courses and demonstrate a modern aesthetic approach to world literature. This book is important to all who are concerned with the study of the liberal arts in our colleges.

The Earliest English Poetry. By Charles W. Kennedy. Oxford University Press. \$3.00.

Professor Kennedy combines a scholarly presentation of the Old English poems in their historical background with painstaking and appreciative criticism. His extensive learning does not clutter the book but illuminates the poems and restores their value.

English Institute Annual, 1942. Edited by Rudolf Kirk. Columbia University Press. \$2.50.

The papers collected in this anthology were delivered at the 1942 meeting of the Institute. They present three subjects: interpretation in the writing of biography, the problem of judging the authenticity of manuscripts, and the psychology of imaginative literature.

Milton's Royalism: A Study of the Conflict of Symbol and Idea in the Poems. By Malcolm Mackenzie Ross. ("Cornell Studies in English.") Cornell University Press. \$2.50.

Milton wrote as a bitter anti-royalist but drew on the royalist literary tradition, "the imperial theme," which writers had used for a century. "A contradiction between the symbol and the idea was inevitable. There is evidence that Milton became aware of this contradiction in *Paradise Lost*, and sought in the last poems to purify his idiom."

FOR THE STUDENT

Bibliographical Guide to English Studies. Compiled by Tom Peete Cross. 8th rev. ed. University of Chicago Press. \$1.00.

"In the preparation of this edition more attention than heretofore is given to indexes and union lists and to bibliographies and other surveys of facilities for research in American libraries."

The Explicator, Vol. I. Edited by G. W. Arms, J. P. Kirby, L. G. Locke, and J. E. Whitesell. College Station, Fredericksburg, Va. \$1.25.

The eight issues of the *Explicator*, which serves as a clearing-house for *explications de texte*, published October, 1942, to June, 1943, are bound together in stiff paper. All notes are indexed by author and title.

The Psychiatric Novels of Oliver Wendell Holmes. Abridgment, Introduction, and Annotations by Clarence P. Oberndorf, M.D. Columbia University Press. \$3.00.

Holmes's three "medicated novels" are abridged to slightly more than one-tenth of their text, and the condensing pencil of Dr. Oberndorf "had a psychiatric point." The editor's annotations, which form a running commentary on the narrative, are printed on the lower part of the page. Designed to introduce medical students to the subject of psychiatry, this study will also interest a much wider circle of readers.

NBC Handbook of Pronunciation. Compiled by James F. Bender. Crowell. \$2.75.

More than twelve thousand words are alphabetized: everyday pronunciation demons, names of people, place names, and other words in the war news. Each word is phonetically respelled, with the pronunciation of the vowels indicated by Webster's system of diacritical marks, and also translated into the International Phonetic Alphabet.

Webster's Biographical Dictionary. Merriam. \$6.50.

This serviceable contribution to the standard reference library contains approximately 40,000 concise biographies, both historical and contemporary. The pages, which number 1,700, are large, double-columned, and clearly printed, though the paper is not completely opaque. A durable, compact book, not unwieldy.

A Treasury of Science. Edited by Harlow Shapley, Samuel Rapport, and Helen Wright. Harper. \$3.95.

Science, the physical world, life, and man are the large headings, under which are subdivided seventy essays by the world's great scientists. Seven hundred large pages; solid but avoids dullness for the nontechnical reader.

Mark Twain: Man and Legend. By DeLancey Ferguson. Bobbs-Merrill. \$3.00.

A concise biography emphasizing Mark Twain's career as a writing man. The wealth of anecdote and quotation from Mark Twain, his friends, and his more objective observers give new vitality to the familiar periods of his life. Particularly impressive is the harassed, bitter, and changeable period of the last twenty years.

There Shall Be No Night. By Robert Sherwood. Dramatists' Play Service. \$0.75.

The amateur acting rights of this popular war play are controlled exclusively by Dramatists' Play Service, Inc.

Cry Havoc. By Allan R. Kenward. Samuel French. Cloth, \$1.50; paper, \$0.75.

A reading edition of the play which has been called a female *Journey's End*, and which tells the story of a group of nurses on Bataan. Photographs.

The Blue and the Gray: The Best Poems of the Civil War. Edited by Claudius Meade Capps. Bruce Humphries. \$2.50.

Many state librarians have assisted in the search for the poems in this anthology. The editor's criteria in the selection were historical value, pathos, and literary excellence.

English Communication: A Handbook of Writing and Speaking. By Kendall B. Taft, John Francis McDermott, Dana O. Jensen, and W. Hayes Yeager. Farrar & Rinehart. \$1.40.

An admirably concise handbook, defining and illustrating the essentials of good English and easy to use for theme correction. Nearly half of the text contains instructions on organization, special forms of writing, and the preparation of speeches.

Writing and Speaking. By Argus Tresidder, Leland Schubert, and Charles W. Jones. Ronald. \$2.50.

This book is designed to teach the student (1) to say and write what he means concisely and with a purpose and (2) to read and listen with precise understanding and discrimination. Many processes of communication are explained, and there are many exercises.

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